REPORT RESUMES

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MEANING AND FUNCTION OF LANGUAGE, ENGLISH 9-12.
ACALANES UNION HIGH SCHOOL DIST., LAFAYETTE, CALIF
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THE ACALANES UNION HIGH SCHOOL DISTRICT ENGLISH CURRICULUM FOR GRADES 9-12 ATTEMPTS TO GIVE UNITY AND SEQUENCE TO THE DEVELOPMENT OF LANGUAGE SKILLS AND CONCEPTS BY MAKING THE STUDY OF LANGUAGE THE CORE DISCIPLINE, INTEGRATING IT WITH COMPOSITION AND LITERATURE STUDIES. EACH PART OF THE CURRICULUM IS DESIGNED TO COMPLIMENT AND REINFORCE THE OTHERS. COMPOSITION IS VIEWED AS THE STUDENT'S MANIFESTATION OF WHAT HE HAS LEARNED IN LANGUAGE STUDIES, AND LITERATURE REPRESENTS THE EXISTENT MANIFESTATION OF THE BEST IN LANGUAGE MANIPULATION AND USAGE. SEQUENCE AND INTEGRATION ARE FURTHER REALIZED BY THE "SPIRAL" DESIGN OF THE CURRICULUM IN WHICH SKILLS, PRACTICES, AND CONCEPTS IN LANGUAGE, LITERATURE, AND COMPOSITION ARE INTRODUCED, THEN REINFORCED IN GREATER DEPTH AND COMPLEXITY IN SUCCEEDING GRADES. TO MAKE THE PHILOSOPHY OF THE PROGRAM WORKABLE, ADDENDA FOR THE THREE AREAS OF ENGLISH ARE PROVIDED. THE SUPPLEMENT ON LANGUAGE PROVIDES SUGGESTIONS FOR CLASS DISCUSSIONS AND EXERCISES IN THE AREAS OF HISTORY OF THE LANGUAGE, SEMANTICS, USAGE, AND SYNTACTICAL ANALYSIS. ALSO INCLUDED IS THE ARTICLE ENTITLED "REVOLUTION IN GRAMMAR" BY W. NELSON FRANCIS. THE COMPOSITION ADDENDA CONTAINS TEACHING SUGGESTIONS AND STUDENT ASSIGNMENTS FOR--(1) COMPOSITIONS OF DESCRIPTION, EXPOSITION, AND PERSUASION, (2) FORM OF LIBRARY PAPERS, (3) DIFFERENTIATION BETWEEN SUBJECTIVE AND OBJECTIVE POINTS OF VIEW, (4) STYLE OF WRITING, AND (5) TYPES OF PARAGRAPH ORGANIZATION. JOSEPHINE MILES' ESSAY, "THE USE OF REASON," IS REPRINTED. THE LITERATURE ADDENDA CONSISTS OF SUGGESTED TITLES FOR CLASS USE ARRANGED BY GRADE LEVEL AND GENRE, STUDY GUIDES, REFERENCES TO CRITICAL ARTICLES READILY AVAILABLE IN SCHOOL LIBRARIES, AND QUESTIONS FOR CLASS DISCUSSION AND WRITING ASSIGNMENTS. THIS GUIDE, RECOMMENDED BY THE NCTE COMMITTEE TO REVIEW CURRICULUM GUIDES, IS NOTED IN "ANNOTATED LIST OF RECOMMENDED ELEMENTARY AND SECONDARY CURRICULUM GUIDES IN ENGLISH, 1967." (SEE ED 014 490.) (DL)

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MEANING AND FUNCTION OF LANGUAGE

ACALANES UNION HIGH SCHOOL DISTRICT
1965

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"The possibilities of individual expression are infinite, language in particular is the most fluid of mediums."

Edward Sapir, *Language*

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Meaning and Function of Language

English 9–12

ACALANES UNION HIGH SCHOOL DISTRICT
1965

TE000 108

WHO?

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WHERE?

The Acalanes Union High School District is comprised of suburban communities situated amid the valleys and hills east of Berkeley, California, twenty-five miles from San Francisco. The students attend one of the District's five four-year high schools, creating diversity in otherwise similar schools through their varied school backgrounds and and divergent socio-economic levels. At the end of each school year a total of fifteen hundred students graduate, approximately seventy percent of whom continue their formal education.

The seventy English teachers are assigned to five classes in a seven period day, with an average class load of one hundred and thirty-five students. Almost all of these teachers are English majors. The department chairmen teach a four period day and are assigned to some other duty such as study hall for the fifth class.

Of particular importance to the development of a sound English curriculum is the credentialled librarian who administers a library of ten thousand volumes at each high school.

WHY?

The disciplined use of LANGUAGE distinguishes the creative man whether he be scientist or humanist. The uses of language are, then, the province of every teacher since every discipline demands intelligent communication.

WHAT

IS ENGLISH?

"The answer rests on the unstartling assumption that language, primarily the English language, constitutes the core of the subject; and on the further and equally unstartling assumption that the study and use of the English language is the proper content of the English curriculum."[1]

The teacher of English, furthermore, has a special responsibility to develop the latent capabilities of every individual. Through the examination of language, literature, and composition the student as well as the teacher continues to feel "the excitement of ideas," to realize "the power of the imagination" and to discover the "unsuspected energies of the creative spirit."[2]

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[1] Report of the Commission on English, *Freedom and Discipline in English*, p2.
[2] *Report of the Commission on the Humanities*, p3.

HOW?

"English as taught in today's schools is out of touch with the latest thinking about the analysis of language, it lacks sequential emphasis, and it is confused as to purpose."[1]

Reports and articles continually stress the need for unity and sequence in the development of skills and concepts in English. In the past the English curriculum has lacked this kind of unity. Granted that each teacher has his own way of doing things, we still must be able to assume at each level a previous experience on which one may build more sophisticated learning experiences. And we must establish a design and a purpose which takes into account the focus of English study and the needs of the students.

Language, Literature, and Composition are the logical divisions of the discipline of English. These three areas complement one another but are somewhat different in their content and structure. The scientific study of language is a separate discipline which is commanding increasing attention in the English curriculum. An awareness of what language is enables one to understand its use in literature and composition. The growing appreciation of language in literature we see as spiral in nature. The spiral concept of curriculum implies a "revisiting" of the major genre at specified intervals during the four years of high school. Whereas the study of literature involves primarily reflective skills, the writing of a composition requires both reflective and selective skills.

Through an integrated study of Language, Literature, and Composition, we hope to lead students to a level of achievement commensurate with their abilities.

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[1] *Report of the Commission on the Humanities*, p25.

LANGUAGE

. . . a pervasive
concept.

LANGUAGE

The attempt to formulate a logical grammar of English began as early as 1892 with Henry Sweet's *New English Grammar, Logical and Historical.* With subsequent studies by Bloomfield, Sturtevant, Fries, Roberts, Nelson, and Chomsky, linguists began to apply their studies to the teaching of English. For the last fifteen years, articles in professional publications and commission reports have attested to the importance of language study in the English curriculum. The 1965 report of the Commission on English placed language at the core of English study. The College Entrance Examination Board has recently developed a Language Test recommended for use at the high school and college level. The emphasis from all of these sources is upon a linguistic approach to the study of language.

Those concerned with the English curriculum are often unaware of the extent to which the traditional approach has been challenged and modified. There are several questions which the teacher of English must ask:

1. What are the differences between linguistic grammar and traditional grammar?
2. What is the linguistic view of correctness?
3. What exactly is the application of linguistics to the teaching of English?

We believe that the study of language is valuable for its own sake as well as for its "usefulness." The inclusion of language study in the English curriculum exclusively in the form of *a* grammar is to deprive the student of the enjoyment of the human miracle of language and to mislead him in "correctness" of writing. Language study is valuable to the student of literature for "before he undertakes deeper literary analysis [he] needs guidance in understanding the linguistic elements that a writer adapts to his aesthetic ends."[1] Language study, so far as composition is concerned, "won't automatically make [the student] write better. No grammar can do that. But it will explain the structures on which conventions of punctuation are based and the faults in sentence construction to which young writers are prone. A student motivated to improve his writing will find a conscious understanding of the syntax an obvious help."[2]

To partially answer these questions and to serve as an introduction, we recommend W. Nelson Francis' article, "Revolution in Grammar," which is reprinted in the addenda for the teacher's convenience.

How, then, do we adapt the recent scholarship in linguistics to our teaching in the classroom?

An English teacher can easily prepare himself now to discuss these items:

1. The origin and development of language
2. Language dialects
3. Levels of usage and differences between spoken and written language
4. The concept of various grammars as descriptions of language
5. The patterns of our language
    a. sentence structure
    b. parts of speech, form classes
    c. phrasal patterns
    d. structure groups
    e. sentence variety

He need not concern himself with complicated terms and formulas; he may use traditional terminology for his introduction of the basic concepts of language. With this type of introduction, the student will be made aware of present developments and will be receptive to new materials related to the field of linguistics as they are developed.

To help implement the language program, preliminary units appear in the addenda section on language and an in-service training program for all teachers of English in the district is planned.

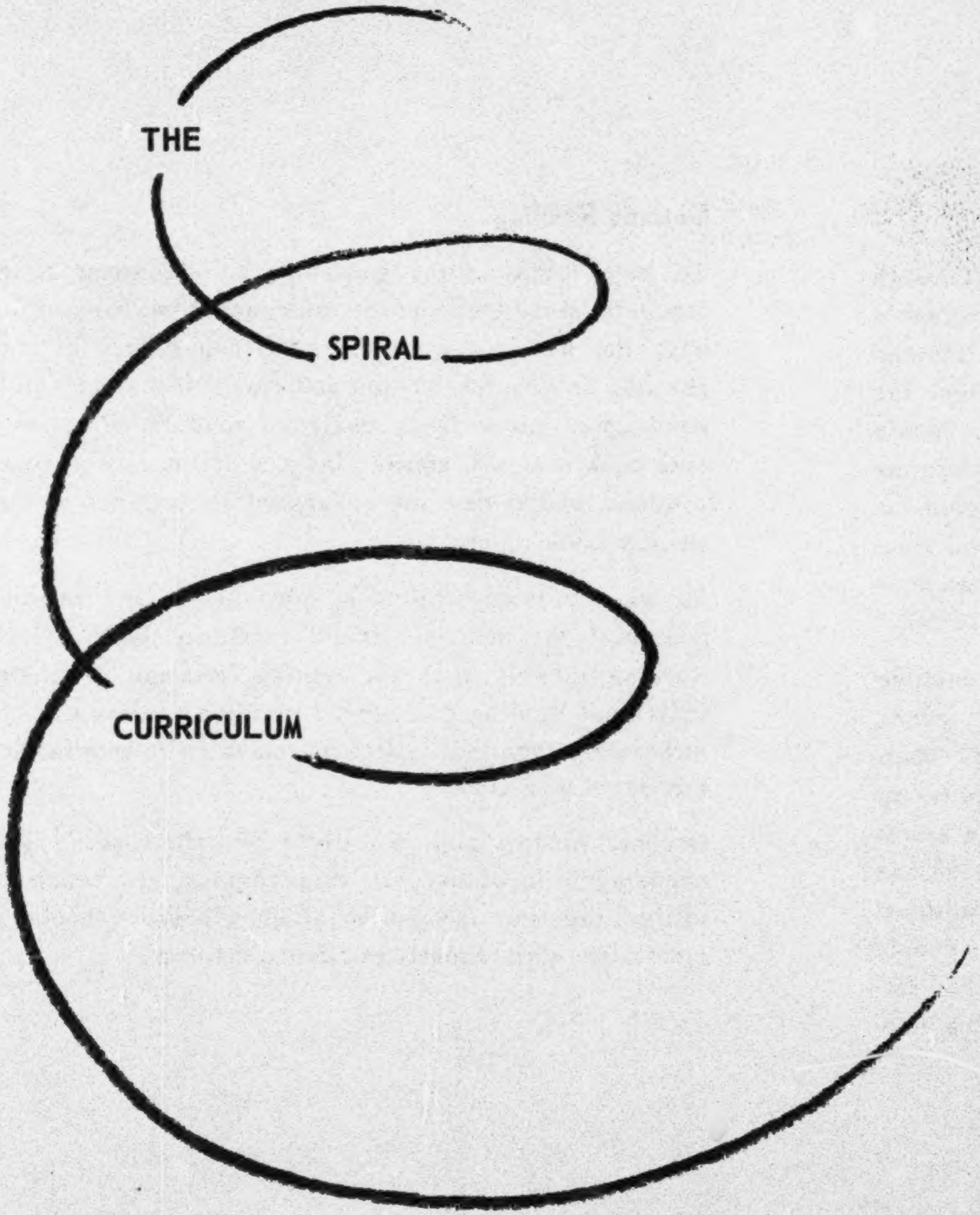
[1] Barry and McDonald, *Language into Literature*, p.v.

[2] Paul Roberts, *English Syntax*, p.2.

"Language is the medium of literature as marble
or bronze or clay are the materials of the sculptor."

Edward Sapir, *Language*

In literature



THE

SPIRAL

CURRICULUM

. . . implies revisiting the major literary genre at specified intervals during the four years of high school.

LITERATURE

The Spiral Concept of Curriculum

The word "spiral" describes a teaching method. Through analyzing works of increasing complexity, the student's understanding of previously learned concepts is reinforced and deepened. By the end of his high school career the student, regardless of his post-high school plans, should have achieved some intellectual understanding of literature as a part of his cultural heritage, an aesthetic appreciation of the literary craftsmanship, intellectual depth, and emotional sensitivity of the individual author, and an awareness of how literature can contribute to his understanding of life.

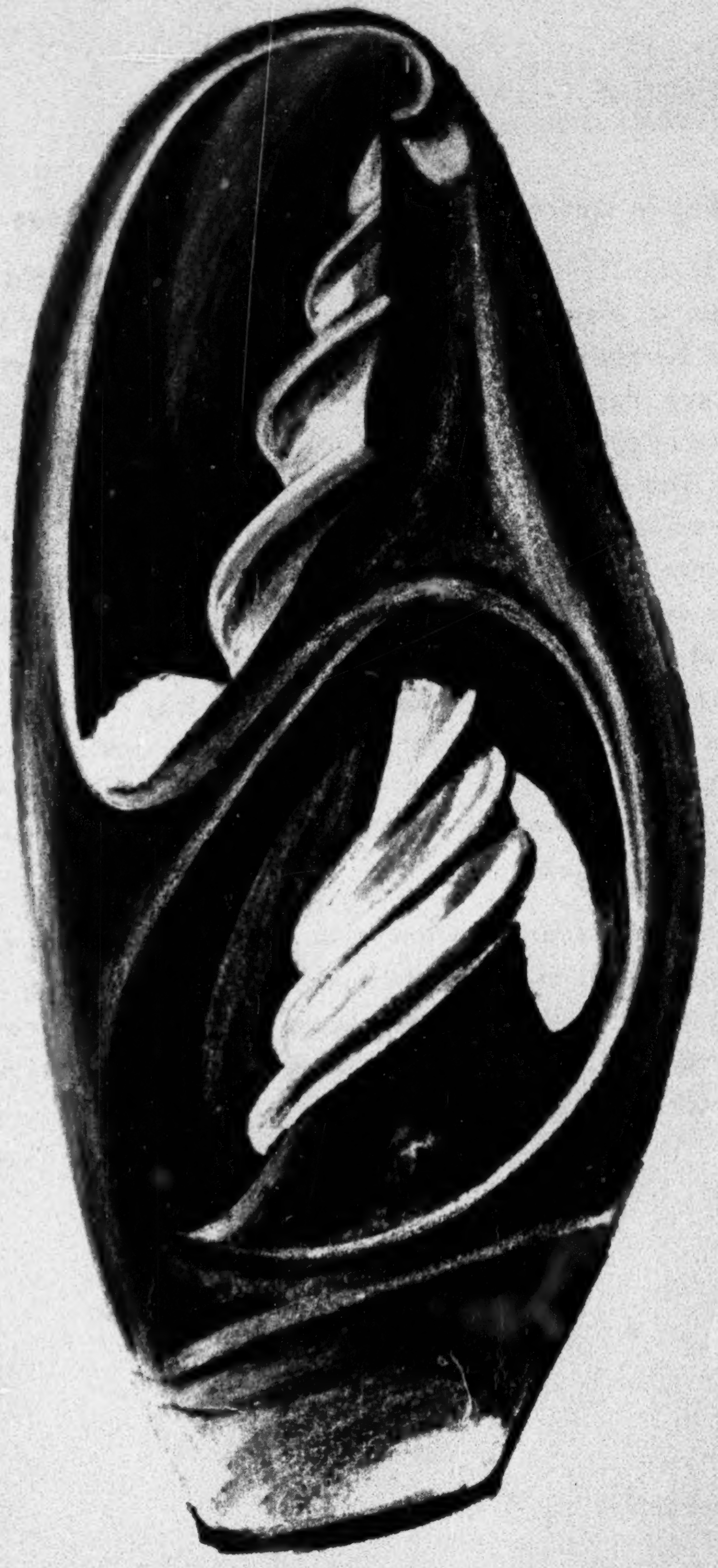
The significant concepts which the teacher should include when studying any genre (short story, novel, essay, poem, etc.) are shown in the explanation of terms and in the chart which follows. The purpose for which a work is studied rather than the particular work provides the continuity for a spiral program. For this reason, the historical survey approach has been eliminated and a study of some classical literature at each grade level has been recommended. The teacher should choose works which are suitable to the grade level and maturity of the students and which will best serve to illuminate the concept in question.

Outside Reading

To help reinforce the goals of the classroom program all teachers should encourage wide and discriminate selection with the aim of developing life-long habits of perceptive reading. In general, written and oral responses should reflect unassigned as well as assigned reading. Precise writing, oral book reviews, and in-class conferences accompanied by in-class reading time are suggested alternatives to the formal written book report.

To make outside reading as pleasurable and meaningful as possible, the teacher should facilitate book selection by working closely with the school librarian in planning for individual reading guidance. Providing reading materials and structuring opportunities for the class to browse in the library are necessary also.

General discussions of current outside reading should be encouraged in class. For this purpose, the teacher should utilize the librarian's special knowledge of books and his familiarity with recently published materials.



GRADE NINE

The student should read with care and thought. He should begin to sense a work as the result of the author's conscious manipulation of language for specific purposes. Observing characteristics of various genre, he will begin to see how the author uses art form to shape experiences. The teacher should help the student ask for himself questions which lead to a complete understanding of a work. In asking questions and articulating responses, the student should begin to use standard literary terms accurately.

GRADE TEN

The student should begin to recognize what makes "good" literature good. To this end, the teacher should help the student to discover and assess an individual author's special techniques, and to discover and articulate implied meanings.

GRADE ELEVEN

This year the teacher should focus on and deepen those techniques of understanding and appreciation which have been introduced at the sophomore level. The student should now recognize as well as assess more sophisticated rhetorical devices and distinguish subtleties of style. He should be encouraged to establish for himself valid criteria for judging a work of art as a whole.

GRADE TWELVE

At the senior level, the student should be dealing in depth with the complexities of intelligent literary creativity. Furthermore, he should be evaluating works in terms of the view of life presented, the importance of the subject, and the effectiveness of the form. He should be able to discriminate on reliable grounds and he should respect the "act of discrimination."

MEANINGS OF TERMS USED ON LITERATURE CHART

"willing suspension of disbelief"

. . . in brief, this implies that one must believe what the author intends one to believe because the author says it is so. It is this attitude which will make it possible for example, for students to believe the witches in *Macbeth.* And if Lewis Carroll tells his readers that Alice can drink something which causes her to grow or diminish, the readers must be prepared to believe that this is, within the covers of the book, entirely possible, and can in fact occur.

"esthetic distance"

. . . implies simply that the student must learn to be relatively objective when he reads. By the time a student has entered the second year of high school, he should be able to sympathize with the characters in a work of art without necessarily "identifying".

"reading in slow motion"* – the questioning process –

. . . is the belief that the student should be taught to appreciate the way an author has arranged his story. The student should be shown how to examine each work, each sentence, and each paragraph in order to determine the controlling purpose in each work. He should learn to ask questions as he reads. The questions to be asked are basically of two kinds: questions about the text–its form, rhetoric, and meaning–and questions of value. The question which should be asked always is "What happens to whom under what conditions and to what end?" The student must continually wonder about the "why's" which move the story along. Why does the author include this piece of information at this particular point? As an example, why does Edith Wharton insist that we know about the New England of Ethan Frome? What does this have to do with the final effect?

If the student learns to question he has learned to read in slow motion. It is not important that his questions be answered on the first reading. Some questions may never be answered; some may be resolved on a second careful reading of the text.

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*Brower, and Poirier, eds., *In Defense of Reading*, 1962 (paperback)
Report of the Commission on English, *Freedom and Discipline in English*, "The Critical Process", p. 57-75.
Thrall and Hibbard, *A Handbook of Literature*

LITERATURE

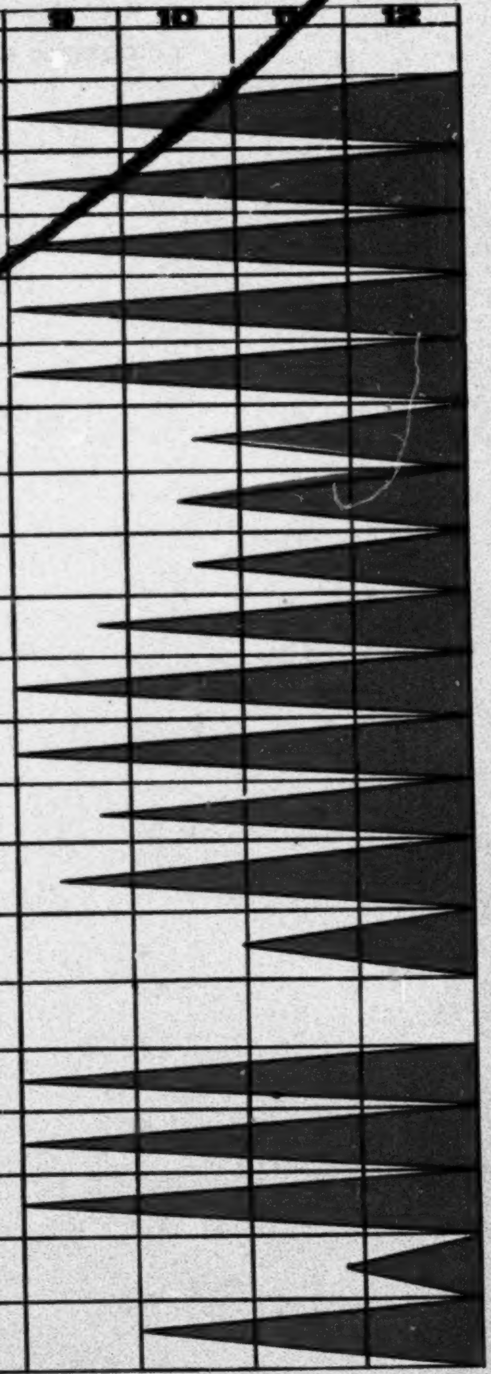
GUIDE TO BE USED WITH THE SEQUENTIAL PROGRAM
NECESSARY TO THE DEVELOPMENT OF THE POWER TO READ WELL ARE:

...THE "WILLING SUSPENSION OF DISBELIEF"
...THE KNOWLEDGE THAT WORKS OF ART MUST BE EXAMINED FROM AN AESTHETIC DISTANCE
...THE BELIEF THAT UNDERSTANDING REQUIRES ONE TO "READ IN SLOW MOTION"
...THE AWARENESS THAT HISTORICAL AND BIOGRAPHICAL INFORMATION ADD TO, BUT CAN NOT SUBSTITUTE FOR A CAREFUL READING OF THE TEXT

LANGUAGE

A PERVASIVE DISCIPLINE

TEXTUAL ANALYSIS-Increasing ability to:	
CONTENT	Ask the "right" questions
	Differentiate between the author and the fictitious speaker
	Determine the controlling purpose of the work
	Distinguish between imaginative and factual writing
	Recognize differences between fact and opinion
	Discern unstated premises and assumptions
	Discover implied meanings
	Determine paraphrasable content of the work
	Discover and analyze levels of meaning
FORM	Determine characteristics of various genre
	Note how author uses art form to shape experience
	Discern uses of point of view
	Understand uses of technical rhetorical devices
	Distinguish subtleties of style
TEXTUAL ANALYSIS-Increasing ability to:	
	Assess the significance of the controlling purpose of the work
	Consider the validity of the view of life presented
	Consider the work as a possible answer to some essential questions
	Recognize the importance of considering the many critical approaches to any work
	Discriminate in the evaluation of a work of art on reliable grounds



"The marshaling of an argument, the structuring of a statement, the shaping of a paragraph, the molding of a sentence, and the choosing of a word toward a purposeful end is RHETORIC."

John Jordan, *Using Rhetoric*

IN COMPOSITION

A SEQUENTIAL PROGRAM

IMPLIES AN ORDERING OF SPECIFIC CONCEPTS

. . . so that one evolves logically from another.

". . . if ever there were a silent process it is
the creative one. Antic and serious and silent."

Jerome Bruner, *on Knowing*

"The word – the complex, sinewy, subtle and
evasive word is at one with our life."

David Holbrook, *English for Maturity*

COMPOSITION

Hopefully, a graduate of the Acalanes Union High School District should be able to utilize language, organizing meaningful material logically and creatively. Further, he should be able to demonstrate competence through creative, precise, fluent, and mechanically accurate expression. Basic to an understanding of the writing program are the articles by Josephine Miles, Professor of English at the University of California at Berkeley, and W. Nelson Francis, Professor of English and Linguistics at Brown University which appear in the addenda.

The chart has been prepared to deal in a logical order with the composing process. It proceeds from the initial act of discovery to the final act of evaluation and revision. It defines areas to be emphasized at each grade level and specifies whether the material is to be presented, focused on, or reinforced. It is important to remember that these areas of emphasis, while they must be included at the grade level specified, in no sense prevent the teacher from proceeding as far as possible beyond these minimum requirements. The decision to insist that the emphasis during grades nine and ten be on the sentence and the paragraph is important. In order for the sequential program to be effective, we must know that a particular item on the chart has been taught with an increasing degree of sophistication from grade nine through grade twelve.

"Research" papers are not specifically noted on the chart. Colleges and universities recommend that "research papers" **not** be required at the high school level. A specific definition of the "research paper" is helpful here. After an investigation of primary and secondary sources, the writer adds new information or interpretation of the subject matter under examination, and may arrive at unique conclusions.

What has been often attempted in high school under the misnomer "research paper" has been the library paper, an ". . . extensive, formal composition giving information gleaned from reading in a number of sources." A true research paper, therefore, is the province of the college or university.

The first section of the chart suggests that the act of composing involves the "discovery" of a unique world. The student must learn why material gleaned from the encyclopedia is not an essay until he makes the material his by reordering it so that it becomes, in a very special way, his own. This process is called pre-writing and refers to all of the activities which occur before the writer is ready to commit himself at length on paper. D. Gordon Rohman in his discussion of a Project English experiment says the "Pre-writing, then is that stage which concems itself with discovery." He goes on to say that when the writer discovers, he discovers not just something, but a pattern of somethings. "A writer is simply a man like ourselves with an exceptional power of revealing experience by expressing it, first to himself (Pre Writing) and then to others (Communicating) so that we recognize the experience as our own too. When an "event is so recognized, it is converted from something happening to us into something happening in us. And something to which we will happen. The writer gropes for those words which will trigger the transformation."[1] This, then, describes the activity which each writer must engage in before he undertakes the act of communication.

The remainder of the chart is self explanatory. We have included as a special skill the taking of the essay test. The student must understand how in an essay test he uses material he has learned in new and different ways. Students must be taught the uses and meanings of terms which apply especially to essay questions. i.e. analyze, characterize, cite, compare, contrast, define, describe, develop, discuss, evaluates, list.

If at any time it becomes apparent that any student is unaware of the sequential development in his way of thinking about language and its uses, these foggy areas must be clarified prior to the introduction of new material.

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[1] D. Gordon Rohman. "The Stage of Discovery in the Writing Process", *College Composition and Communication*, May 1965, p. 107-108.

The terms **PRESENT**, **FOCUS** and **REINFORCE** have been carefully selected to implement the idea of the sequential and spiral qualities of learning.

PRESENT is used to mean that the teacher plans and presents one or more formal lessons which have been developed to show the importance of a particular concept in the pattern of the program. Time must be allowed for the student to discover for himself how the concept fits into his own particular learning patterns.

FOCUS is used to mean that the teacher devotes a significant amount of time during the school year to a particular concept returning to it many times during the year.

REINFORCE is used to indicate that the teacher returns to a particular concept, allowing the student to adapt it with increasing understanding and sophistication to his own particular purposes.

In some cases the chart indicates that an item is presented and never formally touched on again: for example, formal letter writing and notetaking. This shows that some skills should be formally developed at only one level. At other levels the teacher should help the student with any material which he may have missed when it was initially presented.

COMPOSITION

GUIDE TO BE USED WITH THE SEQUENTIAL PROGRAM
COMPOSING MUST BE BEGUN WITH

...AN AWARENESS THAT IT INVOLVES MORE THAN A CONCERN WITH MECHANICAL PROBLEMS

...A BELIEF THAT EXPOSURE TO THE BEST IN WRITING IS NECESSARY IF ONE IS TO DEVELOP POWER AND STYLE

...THE REALIZATION THAT THE WRITER HAS NEED FOR INQUIRY THROUGH THOUGHTFUL DISCUSSION

	9	10	11	12
COMPOSING - DISCOVERING A UNIQUE WORD				
INVENTION - RESPONSIBLE INVOLVEMENT OF WRITER	❋	✱	→	✤
LIMITATION OF SUBJECT MATTER	❋	✱	→	✤
COMMITMENT TO A PREDICATION	❋	✱	→	✤
COMPOSING - DISCOVERING USES OF TECHNICAL DEVICES				
METHODS OF DEVELOPING PREDICATION				
DESCRIPTION	✱	→	✤	✤
DEFINITION	✱	→	✤	✤
EXAMPLES	✱	→	✤	✤
SOURCE MATERIAL	❋	✱	→	→
INCIDENTS	❋	✱	✤	✤
COMPARISON AND CONTRAST	❋	✱	→	✤
CAUSE AND EFFECT		❋	✱	→
ASSUMPTIONS AND CONCLUSIONS		❋	✱	→
EFFECTIVE DICTION				
CONCRETE AND ABSTRACT WORDS	❋	✱	→	✤
CONNOTATION & DENOTATION OF WORDS	❋	✱	→	✤
USING FIGURATIVE LANGUAGE	❋	✱	→	✤
THE PARAGRAPH				
FORMULATING THE CONTROLLING IDEA	✱	→	✤	
SELECTING A MODE OF EXPOSITION	✱	→	✤	
ARRANGING AND ORDERING PARTS	✱	→	✤	
THE LONGER COMPOSITION				
FORMULATING THE CONTROLLING IDEA		❋	✱	✤
SELECTING MODES OF EXPOSITION		❋	✱	→
ARRANGING AND ORDERING PARTS		❋	✱	→
ACHIEVING SOPHISTICATION IN WRITING				
DECIDING ON TONE		❋	✱	→
DEVELOPING STYLE		❋	✱	→
COMPOSING - USING SPECIAL SKILLS				
NOTETAKING	✱			
OUTLINING	✱	→		
SUMMARIZING	❋	✱	✤	✤
PARAPHRASING	❋	✱	✤	✤
WRITING PRECIS			❋	✱
EXPLICATING		❋	✱	→
WRITING ESSAY EXAMINATIONS	❋	✱	✤	✤
WRITING THE FORMAL LETTER			✱	
COMPOSING - EVALUATING AND REVISING ONE'S OWN WORK		❋	✱	✱

PRESENT - ❋
FOCUS - ✱
DEEPER FOCUS - →
REINFORCE - ✤

LANGUAGE

A PERVASIVE DISCIPLINE

"Students . . . have a limited exposure to the materials they are to learn. How can this exposure be made to count in their lives? The dominant view among men who have been engaged in preparing and teaching new curricula is that the answer to this question lies in giving students an understanding of the fundamental structure of whatever subjects we choose to teach."

Jerome Bruner, *The Process of Education*

"Often the curriculum is ineffective not because its content is inadequate but because it is put together in a way that makes learning difficult . . ."

Hilda Taba, *Curriculum Development*

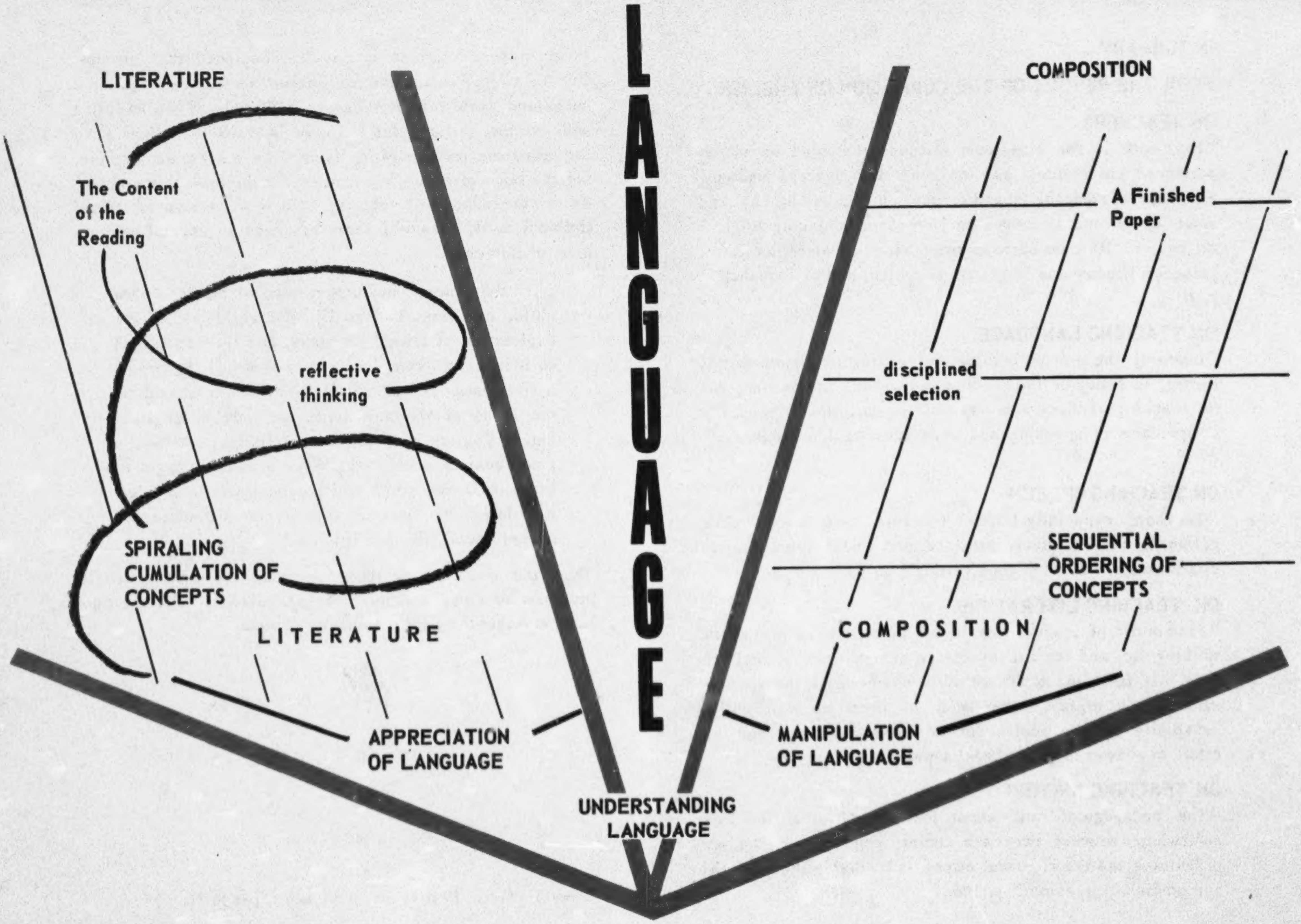
The preceding LITERATURE and COMPOSITION charts establish clusters of activities which give order to the special uses of language. How then do these three areas relate? Before integration can be effected, another level of organization should be considered. A pattern for the entire program must be distinguished and seen as a framework for the content to be taught.

The following schematic representation of the scope and organizing focus of the English program shows that LANGUAGE has certain justifiable distinctions. The scientific study of language emphasizes the most intricate system of symbolic communication ever devised by man. The logical study of language emphasizes an arbitrary method of communication. The artful study of language emphasizes a medium for expressing and preserving ideas.

Once language becomes the pervasive concept in the program, then the organizing focus evolves—to develop an appreciation of language and the ability to manipulate language. The activities listed on the LITERATURE chart begin to foster deeper understanding when they are revisited in myth, folk tale, short story, essay, novel, and drama at specified intervals. The activities listed in the COMPOSITION chart show sequence and must be expanded logically for a student's optimum development of his skill in writing.

Related activities in LITERATURE and COMPOSITION will reflect and complement each other.

THIS, then, is the essence of the English program.


LITERATURE
The Content of the Reading
reflective thinking
SPIRALING CUMULATION OF CONCEPTS
LITERATURE
APPRECIATION OF LANGUAGE
LANGUAGE
UNDERSTANDING LANGUAGE
COMPOSITION
A Finished Paper
disciplined selection
SEQUENTIAL ORDERING OF CONCEPTS
COMPOSITION
MANIPULATION OF LANGUAGE

IN SUMMARY . . .

FROM THE REPORT OF THE COMMISSION ON ENGLISH . . .

ON TEACHERS:

"His work in the classroom demands the mind of an experienced professional and the heart of a devoted amateur, not those of someone tapped for the job because he has read some books and is known to have been speaking English all his life. He must serve at times as critic, historian, actor, preacher, literary and linguistic historian, and philosopher." p. 6

ON TEACHING LANGUAGE:

"Learning the arts of reading and writing is a more formal matter, to a degree the result of study and instruction; but the teaching of these subjects must be built upon the pupil's competence in speaking and understanding his language." p. 18

ON TEACHING SPEECH:

"Teachers, especially English teachers, have as much obligation to develop clear, succinct, and fluent speech in recitations as to develop good writing." p. 83

ON TEACHING LITERATURE:

"The spirit of inquiry, the belief that answers are worth working for, and the willingness to accept answers that are less than final and absolute: these characterize the attitude most likely to make the study of literature worthwhile, especially for the adolescent, to whom questions and the effort to answer them is almost a way of life." p. 76

ON TEACHING WRITING

"The pedagogical truth about instruction in writing lies somewhere between twentieth century emphasis on the joy of learning and the classical emphasis on disciplined thought and precise expression." p. 106

From these quotations it may be concluded that the influence of the discipline of English on the computerized, automated world can be widespread. This is both a humbling and exciting thought, for it forces upon us a realization of the awesome responsibility facing the teacher of English, not the least of which is a concern for the less able student. As a concluding and sobering idea this comment of David Holbrook's explains why there has been no special mention here of this child.

> . . . the primary and urgent need of the less able child, not least the 'really dull child' is for the exploration of inward phantasy, and the expression of it in many forms, but chiefly in words, by imaginative compositions of all kinds. This should be the basis of all their work, not only in English: but in English it is the root of literacy. Without a great deal of such work they can neither begin to bring their own souls and personalities into order, nor begin to become effectively articulate for normal social life, and literate.[1]

Thus the problems of these students are similar to the problems of those students labeled "normal." For the curriculum maker the implications are obvious.

---

[1] David Holbrook, *English for the Rejected*, pp. 30-31.

NOTE ON THE ADDENDA

Meaning and Function of Language is a statement of philosophy. To make this short volume workable, three unfinished tomes of much more breadth have been prepared. In them appear resources, teaching suggestions, graded titles for teaching together with selected critical annotations and bibliographies. With this material we hope to lure the flying feet of theory to earth.

The addenda are not complete because such compilations must, and will, be, constantly revised.

> "Education should be as gradual as the moonrise,
> perceptible not in progress but in result."
>
> George John Whyte-Melville, *Riding Collections*

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ADDENDA TO

MEANING AND FUNCTION OF LANGUAGE

ACALANES UNION HIGH SCHOOL DISTRICT, 1965

TE 000 108

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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SOURCE IDEAS FOR THE STUDY OF LANGUAGE

I. History and Usage

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- B. History of the English Language 2
- C. Words and Their Meanings
  - 1. Evolution of Meaning 3
  - 2. Words as Symbols 5
    - a. Related Assignments in Composition Addenda . . . 6
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1. Have students give reports on communication between non-humans (bees, ants, porpoises, apes, etc.)

2. Have students give oral reports or demonstrations on non-verbal, human communication (gesture, color signals, pantomime, drawings, etc.)

3. Play a record of program music (The Sorcerer's Apprentice, Pictures at an Exhibition, etc.) without telling students the story. Can they verbalize any meaning; is it anywhere near like the program; are there any similarities of responses; are there any similarities of feeling or detail?

4. Can students verbalize a meaning for a painting?

5. Read selections from Helen Keller's biography.

1. Discuss Indo-European language and the families of languages that have derived from these roots.

2. Discuss general structural and sound changes in the English language.

3. Play records of Old English (Anglo-Saxon) and Middle English.

4. Show students examples of the written language at various stages of development: Old English, Middle English, King James English.

5. Have students who are taking a foreign language note similarities or differences in Modern English and in English at various stages of development.

6. From a word list have students use the dictionary to determine whether the word is borrowed entirely from Anglo-Saxon or has borrowed roots from Greek or Latin.

7. Have students use the dictionary to list as many words as they can which employ certain roots: graph, cracy, phon, spire, etc.

8. Have students list as many words as they can which employ certain prefixes: ambi-, bio-, inter-, tele-, etc.

9. Have students find selections on different topics and notice the subjects and purposes of those selections which borrow most and least from Greek and Latin.

10. Discuss the effect of the invention of the printing press and the resultant literacy on the changes in the English language.

Evolution of Meaning

1. To illustrate the etymological fallacy and principal of usage, have students find several words that have changed in meaning and show what would happen if they were used to mean what they formerly meant--wench, prevent, idiot, thing.

2. In the Oxford Dictionary or some other etymological dictionary have students look up words you listed or words they find to illustrate the four ways meanings change.

3. Have students see if they can find their own names in an etymological dictionary.

4. Select single words and show how verbal context affects meanings and how non-verbal context affects meanings social or psychological.

   dog
   He's a gay dog.
   There's a real dog.
   You dog.

5. Have students think of as many names as they can that are applied to the same thing.

   abdomen, paunch, baywindow, stomach, belly, etc.

   preacher, reverend, priest, etc.

   Note also how connotation-denotation of these words relate to appropriateness, levels of usage.

6. Have students select one or two words (strike, run, box, show) and use them in sentences to illustrate as many different meanings as they can. Then look up the words in a dictionary to see if there are meanings they omitted.

7. Have students investigate the various subdivisions of various school subjects and note the precise meaning of the terms used to designate those divisions: for example, biology, zoology, embryology, anatomy, physiology, entomology, parisitology, microbiology, etc.

8. Have students examine new words that have developed or old words that have acquired new meanings as the result of scientific discoveries or other influences: for example, television, video, fission, sputnick, woofer, count-down, stereophonic.

9. Have students compare for precision and clarity two technical explanations of the same thing in two different sources (biology, chemistry).

10. Have students give a short speech in which they make clear to the audience some of the technical terms related to a particular field: music, sailing, psychology, ice hockey, etc.

11. Have students give a demonstration speech naming precisely the parts of the mechanism or chart they are explaining: how a telephone works, how enamel jewelry is made, how nerve patterns are established.

12. For explanations and further exercises refer to Altick, Preface to Critical Reading, pp. 42-47.

1. Find examples of word magic in our own language after discussing word magic in other cultures.

2. Have students fill in blanks in abstraction ladders; make ladders (see p. 7).

3. Have students revise diction in particular sentences for concrete diction.

4. Have students distinguish between degrees of general and specific. Show how class names play a large part in prejudice and propaganda. (relate later to connotation-denotation of class names)

5. Have students interview several people in or outside of class and ask these people what certain terms mean to them: for example, communism, democracy, freedom, liberal, justice, love. Report these meanings to the class for discussion and comparison. Discuss the implications of the findings.

6. Have students find several words in the dictionary that have the same genus but other differentiae.

7. Have the student write a short description or definition and present it to the class (orally or pass written statements) to several members and have them respond with the word they think is being defined. Discuss the reasons for accuracy or discrepancy in responses.

8. Have students make a list of unfamiliar words they hear their teachers use in various classes. Are they general vocabulary or words peculiar to the subject?

9. Have students make a list of imprecise words they hear in general conversation (deal, gimmick, etc.). Is it possible to select a word with a precise meaning for the context in which the word was used?

10. Have students write definitions for slang words they hear around the campus. Do students agree on meanings?

11. Discuss how language fits the needs of the people (culture) who use it (the many words for snow among people who live and work in arctic places, for example).

12. Have students see if they can think of words or expressions we need in our own language either because we have no single word for the idea or object, or because the word or phrase is awkward or ambiguous: for example, words for family members, i.e., my brother-in-law's sister, the sister of one of my brothers-in-law, my next oldest sister, the car that belongs to one of my friends, one of the cars that belongs to one of my friends; or, a word that means, in response to someone's statement or opinion, "I heard what you said, but I wish to make no comment," "I acknowledge having heard and understood what you said but I have no reply."

RELATED ASSIGNMENTS IN COMPOSITION ADDENDA

Ninth Grade Assignment

Purpose: To Review Skills of Description 10

Twelfth Grade Assignments

Descriptive Writing 15
Technical Writing 47

LEVELS OF ABSTRACTION

Degrees of Generalization

Here are some examples of how students can be shown graphically how ideas are derived, and how they can control their own thinking and writing through an awareness of how the symbolic process works.

reading
literature
fiction
novel
modern novel
modern American novel
novel by Saroyan
The Human Comedy

person
woman
teacher
teacher at Campolindo
my English teacher
Mrs. Reeder

characteristic
negative characteristic
unethical characteristic
cheating

Students should note particularly how generalizations and class names are used in propaganda, and how prejudices arise from the misuse of class names. Here is a place where a discussion of connotation and denotation of words is important and meaningful.

Exercises in thinking in more or less abstract and concrete, general and specific terms can be given in which students differentiate on the basis of location, chronology, professicn, quality, etc.

Generalizations are useful, but greatly misused and overused. They are useful in setting up a proposal, in stating the gist of an argument, in pronouncing a verdict. But in themselves, they are empty envelopes which must be filled with facts, names, dates, places, and supporting ideas. You are misusing generalizations if you do not buttress them with a sufficient quantity of particulars and details. In your writing and speaking it is better to have too many details than too few. Normally, your central idea (thesis) and your main supporting ideas will be generalizations, since they are the statements you propose to explain. But the explanations or proof should be factual and concrete.

Develop Your Ideas by Specific Facts

Whenever possible, refer to particular people, particular instances, particular places, particular times. Cite exact figures. Give exact quotations. If the subject is scientific or technical, use the precise data. These examples show how phrases or sentences can be revised to make them more meaningful.

Group A.

1. A person I know
2. A lady in my neighborhood
3. Mr. Leighton, who lives next door

Group B.

1. The opposing forces would have many obstacles to overcome.
2. The Russian armies would have to travel great distances over bad country to get to the gulf.
3. To reach the gulf, each of the half-dozen Soviet columns must travel 600 to 1,000 miles through Iran's rocky mountains and grassless deserts.

Group C.

1. A noted politician spoke.

2. Governor Hatfield gave an important speech last summer.

3. Governor Hatfield of Oregon gave the keynote address at the 1964 Republican Convention.

Group D.

1. I have done quite a bit of reading lately.

2. I read four books this quarter.

3. This quarter I read four modern novels: The Old Man and the Sea, The Stranger, A Single Pebble, and The Lord of the Flies.

Develop Your Ideas with Concrete Details

A concrete detail is a special kind of fact that appeals to one or more of the senses: sight, hearing, smell, taste, and feeling. Concrete details are especially useful because they create the illusion of actual experience for the reader and hence appeal not only to his mind but also to his emotions. To do this effectively, they must be specific, concrete details.

Group A.

1. The waves were quite impressive as they came in.

2. Six-foot breakers, their crests boiling, roared in to meet the white sand.

Group B.

1. The room was messy.

2. A rumpled bed with a wrinkled pair of pajamas tossed on the pillow caught my eye.

Group C.

1. There odors of food and other things accompanied by loud talking.

2. Smells of fish, Italian cooking, and shoe leather mixed with the wrangling and haggling of voices in the West Side street.

Group D.

1. He was sensitive to odors.

2. He knew the inchoate sharp excitement of hot dandelions in young spring grass at noon; the smell of cellars, cobwebs, and built-on secret earth; in July, of watermelons bedded in sweet hay, inside a farmer's covered wagon; of cantaloupe and crated peaches; and the scent of orange rind, bitter sweet, before a fire of coals.

-- Thomas Wolfe: Look Homeward Angel

This material is based upon Gerber, The Writer's Resource Book, revised edition, Palo Alto: Scott, Foresman and Company, 1957.

DENOTATION AND CONNOTATION

A. List at least three words having the same or very similar denotation as each of the following words, but having a different connotation, suggesting a different picture.

funny
crowd
walk
want
pretty
roomy
fast
flatter
money
say
policeman
janitor
prosperous
big
old
happy
small
trip (noun)

B. Fragrance, smell, odor, aroma, stench, stink, perfume, bouquet, scent, fetidness, fetor, redolence

1. Which of these words denote pleasant nasal sensations? Which unpleasant?

2. Are any of these words general in meaning, not restricting themselves to either pleasant or offensive odors?

3. Which of the words suggest the most pleasant sensation? Which the most unpleasant sensation?

4. Is any of the words so undignified that you would not use it in making a speech to a cultivated audience?

C. Consider the differences between the following verbs of motion: move, go, pass, slide, glide, flow, run, drift, stream, wander, sweep along, speed, walk, march, step along, pace, plod, trudge, tramp, stalk, stride, toddle, jog on, coast, skim, shuffle, scurry, scuttle

1. Which of these words implies the greatest speed? Which the least?

2. Identify these ways of moving with particular objects which are moving.

D. Endeavor, strive, try, attempt, undertake

1. Which implies the exertion of greater energy, *to strive* or *to attempt*?

2. Which word implies a greater prospect of success than the others?

E. Conquer, overcome, subject, beat, crush, win, checkmate, defeat, quell, prevail over, subjugate, surmount, vanquish, subdue, overthrow, overpower, down, humble, overmaster, put down, rout

What connotation does each of the words above have?

F. Let, permit, give permission, allow, bear with, tolerate, suffer, grant, concede, assent, acquiesce, agree to, accord, vouchsafe, favor, privilege, authorize, sanction, warrant, give carte blanche to, consent to, put up with, submit to, support, abide

Some of these words imply a degree of willingness on the part of the person giving permission, but others imply reluctance and even definite dislike.

1. What is the difference between letting a person drive one's automobile, and tolerating, suffering, agreeing to, authorizing, and vouchsafing such a privilege?

2. Which of the words imply superiority on the part of the person giving permission? Which suggest that he is the underdog?

G. Consider the difference of the following words synonymous in denotation.

1. Humor and wit

2. Instrument and tool

3. Advice and counsel

4. Trophy, souvenir, memento

5. Pilfering, thieving, stealing, purloining, appropriating

6. Love, liking, affection

7. Ridiculous, funny, laughable, silly, absurd

8. Scheme and plan

H. Never-ending, perennial, undying, eternal, deathless, imperishable, endless, everlasting, perpetual, without end, unfailing, unceasing, ever-living, unfading, immortal, interminable, timeless, unending, continual, ceaseless, incessant

1. Which of the above words suggests the absence of either beginning or end?

2. How many of these adjectives could properly apply to the fame of Abraham Lincoln? What other words would be inapplicable? Why?

3. Which of the words would be out of place in reference to an irritating sound which never ceases?

4. Is there one of the words which implies annoyance on the part of the speaker?

5. Which word would best describe a steady rain, which apparently will never come to an end?

6. Which lasts longer, something perennial or something undying?

I. Knave, rogue, villain, rascal, blackguard, bad man, wrongdoer, evildoer, sinner, transgressor, scoundrel, wretch, reptile, viper, serpent, rake, rough, rowdy, ruffian, hoodlum, culprit, criminal, malefactor, riffraff, rapscallion sneak, scamp, good-for-nothing, reprobate, scalawag

Some of these words are jocular, some stern, some vigorously derogatory, some aloof and cool. Know the specific suggestions of each word.

J. Compare the following:

1. Average (factual); mediocre (derogatory)

2. Childlike (approving); childish (derogatory)

3. Killed in battle (factual); died a hero's death (honoring); slain by the enemy (emphasis shifted to the baseness of the act)

4. Antique (generally approving); old-fashioned (factual, though often suggesting disapproval); passé (lightly derogatory)

5. Drunk (in general use); intoxicated (more polite); under the influence (euphemistic--minimizing); pie-eyed, soused, stoned (not necessarily derogatory in meaning, but yet suggesting slangy speech)

6. Slender (factual, tending to approval); thin (factual, tending to disapproval); skinny (disapproving); sylphlike (poetic, formal); svelte (fashionable)

7. Mongrel (factual); cur (derogatory)

K. Which of the following words have the most "romantic" connotations?

1. Horse, steed, equine, quadruped
2. Chicago, Pittsburgh, New Orleans
3. China, Cathay
4. Kiss, osculate, buss
5. Boat, ship, galleon

L. Which of the following are the most emotionally connotative?

1. Mother, female parent, dam
2. Offspring, children, progeny

M. Which of the following have the most favorable connotations?

1. Small, little, petite
2. Reveal, expose
3. Scheme, plan, plot
4. Prosperous, opulent, moneyed
5. Doting, loving, amorous
6. Average, mediocre
7. Secret agent, spy
8. Adventurer, adventuress
9. Dead, deceased, passed away, gone to sleep

Materials extracted from
Sound and Sense by Perrine

N. Have students see what connotations are by having them list their associations for some rather common words like *cowboy*, *banker*, *lily*, *school*. Have students refer to as many senses as possible: school = dry chalk, the smell of the locker room, green and white, rows of desks, clanging lockers. Point out how each single response could be expanded.

O. Have students note how the connotative power of words varies: *to*, *of*, *through*, across *hexagon*, *synapse*, *photosynthesis* (cf. *hydrogen atom*, *nuclear*) *bubbles*, *coffee*, *corpse*, *violet*

P. Discuss connotation of proper names: names in literature, the student's own name, names of well-known people.

Q. Have students notice how connotations are related to social attitudes, particularly in general and abstract words:

class names for minority groups
class names for political groups

R. Provide controlled practice in listening for connotative devices by playing records of political speeches.

S. Have students list connotative devices used in speeches at school, editorials, advertising.

T. Analyze for comparison and objective and subjective account of the same event or description of the same object or person for connotative language. For example, compare a description of some product in *Consumer's Guide* with an advertisement for the same product.

U. Read a short poem, then write a prose paraphrase and compare for connotation and denotation.

V. Analyze a poem and prose passage on the same subject.

W. Discuss shared public and private connotations and how they are combined in literature, propaganda, etc.

X. Practice writing single sentences with a few highly connotative nouns and verbs rather than "to be" verbs, single adjectives, or adjective and adverbial phrases.

For explanation and further exercises, refer to Altick, *Preface to Critical Reading*, pp. 1-42.

RELATED ASSIGNMENTS IN
COMPOSITION SECTION

Tenth Grade Assignment

Characters Approached Subjectively and Objectively

Miscellaneous Ideas for Short Writing Assignments to Differentiate between Subjective and Objective Points of View 60-62

Tenth Grade Assignment

Unit for Paraphrasing and Précis Writing 34-37

Twelfth Grade Assignment

Descriptive Writing 15

Technical Writing. 47

A. Differences in Language Practice--Dialects

1. Play dialect records
2. Play records about dialects
3. Rewrite passages of Huck Finn or other dialect passages--removing the dialect
4. Put a non-dialect passage into dialect
5. Make a list of your own, your parents', your friends' regional expressions

B. Social levels--standard and non-standard

1. Read passages from Ring Lardner, Pygmalion
2. Discuss oral and written differences and appropriateness

C. Stylistic levels--formal, informal, colloquial

1. Find selections that are generally on each level
2. Give students selections with inconsistencies in level and have them revise the words or phrases for consistency
3. Rewrite a formal passage to make it informal

4. Discuss the concept of appropriateness to subject writer, occasion

5. Study passages from Poor Richard's Almanac, Catcher in the Rye, Gettysburg Address, etc.

6. Have students suggest writing situations in which the level of usage depends upon the reader: letters of application to colleges, personal letters, letters to the editor of a newspaper, an article for Post, for Scientific Monthly.

7. Compare levels of usage in Popular Science, Science Digest, The Scientific Monthly

8. Write a paragraph in which you work in as many colloquialisms, vulgarisms, and cliches as you can. Then rewrite using standard English with the most meaningful diction you can.

9. Discuss the difference between slang and colloquial. Look up several words in a variety of dictionaries to see how they are classified: pinhead, frisk, bootleg, bonehead, pushover

General Statement

In the realm of social behavior most of us accept two principles governing standards: Namely, range of tolerance within the standard at one period of time, and change in the description of the standard from one period to the next. Any wise parent knows that to insist upon the details of a standard as observed a generation before is to breed rebellion at home and ridicule abroad; the essence is to teach the standard as it is observed today by persons of taste, refinement, and social experience. Our aim for our children and ourselves is neither regimentation, nor laxity. Between these undesirable extremes lies a range, not a point, of tolerated behavior within the standard.

The linguist does not maintain that "anything goes." He recognizes social disapproval of certain forms, and he says, "If my child is likely to run into trouble later on for saying I done it, or hisn, I will try to keep him from getting into the habit of using those forms which are actually not acceptable socially and which may cause others to react unfavorably towards him. But, if I am sensible about it, I will realize that the reason I want him to avoid these "incorrect" forms is not any inherent badness or evil character that they may have, but a purely practical consideration of their social acceptability.

Pooley states, "Good English is that form of speech which is appropriate to the purpose of the speaker, true to the language as it is, and comfortable to speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed, but changes with the organic life of the language."

The following is a list which constitutes a standard we can rightfully set for our students and for ourselves. There is no grade level implied, but the order is roughly that in which the usage matters become significant in the student's command of his language.

1. The elimination of all baby-talk and "cute" expressions.
2. The correct uses in speech and writing of I, me, he, him, she, her, they, them. (Exception, it's me.)

3. The correct uses of *is*, *are*, *was*, *were* with respect to number and tense.

4. Correct past tenses of common irregular verb such as *saw*, *gave*, *took*, *brought*, *bought*, *stuck*.

5. Correct use of past participles of the same verbs and similar verbs after auxiliaries.

6. Elimination of the double negative: *we don't have no apples*, etc.

7. Elimination of analogical forms: *ain't hisn*, *hern*, *ourn*, *theirselves*, etc.

8. Correct use of possessive pronoun: *my*, *mine*, *his*, *hers*, *theirs*, *ours*,

9. Mastery of the distinction between *its*, possessive pronoun, *it's*, *it is*.

10. Placement of have or its phonetic reduction to *'v* between *I* and a past participle.

11. Elimination of *them* as a demonstrative pronoun.

12. Elimination of *this here*, and *that there*.

13. Mastery of the use of *a*, and *an*, as articles.

14. Correct use of personal pronouns in compound constructions: as subject (Mary and I), as object (Mary and me), as object of preposition (to Mary and me).

15. The use of *we* before an appositional noun when subject; *us* when object.

16. Correct number agreement with the phrases, *there is*, *there are*, *there was*, *there were*.

17. Elimination of *he don't*, *she don't*, *it don't*.

18. Elimination of *learn* for *teach*, *leave* for *let*.

19. Elimination of pleonastic subjects: *my brother he*; *my mother she*; *that fellow he*.

20. Proper agreement in number with antecedent pronoun *one* and *anyone*, *everyone*, *each*, *no one*.
    With *everybody* and *none*, some tolerance of number seems acceptable now.

21. The use of who and whom as reference to persons. (But note, *Who did he give it to?* is tolerated in all but very formal situations. In the latter, *To whom did he give it?* is preferable.)

22. Accurate use of *said* in reporting the words of a speaker in the past.

23. Correction of *lay down*, to *lie down*.

24. The distinction between *good* as adjective, as *well* as adverb, e.g., He spoke *well*.

25. Elimination of can't hardly, *all the farther* (for *as far as*) and Where is he (she, it) *at*?

The list of twenty-five kinds of corrections to make constitutes a very specific standard of current English usage for today and the next few years. Some elements in it may require modification within ten years; some possibly earlier. Conspicuous by their absence are these items which were on the usage lists by which many of us were taught and which survive today in the less enlightened textbooks.

1. Any distinction between shall and will.

2. Any reference to the split infinitive.

3. Elimination of like as a conjunction.

4. Objection to the phrase "different than."

5. Objection to He is one of those boys who is.

6. Objection to the reason . . . is because . . .

7. Objection to myself as a polite substitute for I as in "I understand you will meet Mrs. Jones and myself at the station."

8. Insistence upon the possessive case standing before a gerund.

These items and many others like them will still remain cautionary matters left to the teacher's discretion. In evaluating the writing of a superior student I would certainly call these distinctions to his attention and point out to him the value of observing them. But this is a very different matter from setting a basic usage standard to be maintained. I think it is fair to say that the items I have listed in the basic table lie outside the tolerable limits of acceptable, current, informal usage; those I have omitted from the base table are tolerated at least, and in some instances are in very general use.

The following materials are taken from:

Robert C. Pooley, "Dare Schools Set a Standard in English Usage?" (English Journal, Volume 49, March 1960, pp. 176-181)

R. J. Baker, "The 'Linguistic' Theory of Usage" (Journal of the Canadian Linguistic Association, Volume 6, 19, Spring 1961, pp. 209-212)

Every language is systematic. Grammars are attempts to describe the system. Traditional descriptions lack validity because they do not describe the language as it is used. Linguists attempt to describe the language clearly and scientifically. The following materials utilize some of the results of the linguists' study of our language.[1] They are meant as aids to the teacher and may be used in any manner he sees fit.

A. Form Classes

By using nonsense sentences, first the students may discover the patterns and form classes themselves. They cannot rely on traditional definitions for identifying a part of speech. For example,

A. The cat bit the dog.
B. The glotion yicked the bloop.

In A, the student may say cat is a noun because it is the name of a thing. In B, this is impossible since glotion has no lexical meaning. The student can, however, defend glotion as a noun because it has a noun determiner (the), because it has a common noun ending (-tion), and because it occurs before what appears to be a verb since yicked has a typical verb inflectional ending (-ed); because of its position, etc., it appears to be the thing doing the "yicking". An exercise using nonsense sentences to determine parts of speech follows.

PASSAGE WITH ONLY GRAMMATICAL MEANING:

On that glashish gliful dotion, the sprither loicked with her lafkin in the talnity. The dondom begrimbed anfarily, the charlace shruned tengially, and the rigth tishized fostly against the sprither's tefnesses as she loffed the ligically blemious thrysamce. The sprither's lafkin entampted a few monages ahead of her. She had many lobbisms to treikify that dromery but slarily she had gorfen them.

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[1] The nonsense paragraph and the structural signals paragraph are taken from notes distributed by Priscilla Tyler at a lecture entitled "Teaching English as Language"--Berkeley, California, March, 1963

SUGGESTED ACTIVITIES

1. Have students list the words in each form class.

NOUNS	ADJECTIVES	ADVERBS	VERBS
dotion	glashish	anfarily	loicked
sprither	gliful	tengially	begrimbed
lafkin	blemious	mostly	shruned
talnity		slarily	tishized
dondom		tigically	loffed
charlace			treikify
rigth			entampted
tefnesses			gorfen
thrysance			
manges			
lobbism			
dromory			
sprither's			

2. Discuss how students arrived at conclusions. Attention should be centered on the four structural signals of meaning in our language.

   a. Word order - basic patterns
   b. Endings - inflections
   c. Structural clues - signal words
   d. Word grouping, i.e., prepositional phrases. For example: ON THAT GLASHISH GLIFUL DOTION, THE SPRITHER LOICKED WITH HER LAFKIN IN THE TALNITY.

Q.1. What is the first noun in the first sentence?
A. Dotion

Q.2. Why?
A. a. It is in the position of a noun following a signal word on.
b. The ending -tion looks like the ending of other nouns (nation, situation)

Q.3. What do we call the word group beginning with on and ending with dotion?
A. A prepositional phrase

Q.4. In the prepositional phrase "On.... dotion", what do that, glashish, and gliful look like?
A. Adjectives

Q.5. Why?
(Students will probably say first, that they describe dotion; but teachers must remind them that they cannot know this, since the words have no meaning.)
The answers are those given above for dotion
a. the position in the word group
b. the endings

Q.6. Is *that* the same kind of adjective as *glashish* and *gliful*?
A. No

Q.7. Why?
A. Because it is like *the*, or *a*; it only points out which noun. We call these *determiners* since they determine what words are nouns, but they don't tell anything particular about the noun.

Q.8. What other determiners are there in the sentence?
A. *The* and *her*

Q.9. What other word groups like "On . . . dotion" are there in the sentence?
A. "With her lafkin"
"In the talnity"
(The teacher may analyze these structures in the same way as the above.)

Prepositional phrases are modifiers. We now need to look for the subject and verb of the sentence.

Q.10. What is *the*?
A. A determiner

Q.11. What does it do?
A. Determine a noun

Q.12. What is the noun it determines?
A. *Sprither*

Q.13. What other clues do you have that *splither* is a noun?
A. a. The *er* ending
b. Its position before what appears to be a verb

Q.14. Why do you think *loicked* is a verb?
A. a. Its ending *ed*
b. Its position after the noun

Q.15. What is the subject of the sentence?
A. *Sprither*

Q.16. Why?
A. a. Its position in relation to the verb
b. All other nouns are functioning in prepositional constructions and therefore are not capable of functioning as subject.

Q.17. What, then, is the basic sentence pattern?
A. Subject-Verb
(This is the most common pattern and the simplest)

3. Discuss possible definitions of form classes. (In this introductory unit, we do not think it necessary to arrive at eternal definitions of form classes, but the student should question traditional definitions and recognize a need for more accurate ones. For example:

Since a noun cannot in these sentences be described in the traditional fashion, we must say "A noun is a word which patterns like apple, beauty, or desk --- (dotion, sprither, lafkin) and patterns with determiners like the, a, and any."

4. Have students translate nonsense paragraphs into meaningful English. For example:

On that beautiful sunny afternoon, the woman walked with her dog in the field. The sun shone softly, the wind blew soothingly, and the grass brushed gently against the woman's feet as she followed the slightly worn path. The woman's dog trotted a few paces ahead of her. She had many books to read that night but temporarily she had forgotten them.

B. STRUCTURAL SIGNALS

After isolating the four form classes in the first nonsense paragraph, signals of structure groups and form classes remained. The following exercise will point out the importance of structure words in forming sentence patterns.

It was very ________ for us to ________ without any ________. It made the ________ more ________. On some ________ the ________ ________ us by traveling very ______ across the ________, on other ________ by moving very ________. We would ________ the ________ ________, but most of the ________ we were ________ with just our own ________ and ________ .

Nouns	Verbs	Adjectives	Adverbs
any ________	to __________	very ________	very ________(ly)
the ________	would _______	more ________	
some _______	were ________		
other ______			
own ________			

SUGGESTIONS FOR USING THIS EXERCISE

1. Have each student fill in the blanks. When finished, some students may wish to read theirs to the class. The following is an example of the completed paragraph:

   > It was very good for us to live without any clocks. It made the woods more enjoyable. On some days the sun surprised us by traveling very quickly across the sky, other days by moving very slowly. We would notice the shadows change, but most of the time we were involved with just our own inclinations and progress.

2. Ask how many students put nouns, verbs, adjectives, adverbs in the first blank, second blank, and so on until it is obvious that the answers are generally unanimous for each blank.

3. Discuss why it seems that an adjective must go in the first blank, and so on through the exercise, discussing some functions of the structure words as you go.

4. Point out the importance of structure words in the development of meaning and possibly discuss some of the structure groups (determiners-pattern with nouns, i.e., the, any, some; intensifiers-pattern with adjectives and adverbs, i.e., very rather, more quite; auxiliaries--pattern with verbs, i.e., were, would).

C. SENTENCE PATTERNS

The following list of patterns is taken from Paul Roberts' English Sentences, Harcourt-Brace, 1962.

Pattern One: A sentence pattern consisting of a subject and an intransitive verb--i.e., a verb like sing, go, arrive, occur. "The ship arrived," "John went away."

Pattern Two: A sentence pattern consisting of a subject, a verb, and an adjective: "The man seemed young," "The dinner smelled good."

Pattern Three: A sentence pattern consisting of a subject, the verb *became* or *remain*, and a noun or pronoun: "John became a teacher," "He remained our friend."

Pattern Four: A sentence pattern consisting of a subject, a transitive verb, and a noun or pronoun: "John ate lunch," "We enjoyed the movie."

Pattern Five: A sentence pattern consisting of a subject, a verb of the *give*, *bring*, *write*, *send* class, and two nouns or pronouns: "He gave me the book," "John sent us a message."

Pattern Six: A sentence pattern consisting of a subject, a verb of the *consider*, *think*, *believe*, *call*, *suppose* class and two nouns or pronouns: "John considered me a bore," "We thought him our friend."

Pattern Seven: A sentence pattern consisting of a subject; a verb of the *elect*, *choose*, *vote*, *make* class, and two nouns or pronouns: "The class elected John secretary," "We chose her our spokesman."

Pattern Eight: A sentence pattern consisting of a subject, some form of the word *be*, and an adjective: "John is angry."

Pattern Nine: A sentence pattern consisting of a subject, some form of the word *be*, and an adverb: "John is here."

Pattern Ten: A sentence pattern consisting of a subject, some form of the word *be*, and a noun or pronoun: "John is a man."

Although all of the patterns are given here, it is suggested that for the purpose of introduction the teacher work only with a few of the most familiar patterns. The following are possible activities:

1. Write sentences to match patterns and have students analyze them for their patterns and components.

2. Have students write sentences to match patterns. These patterns might include prepositional phrases, subordinate clauses, etc.

3. When teaching constructions like gerund phrases and noun clauses, have students use these structures in various functions in the sentence: I/knew/what he wanted to tell me. (Noun clause as object)

4. From the basic patterns you may develop students' ability to write good sentences through expansions and transformations of kernel sentences.[2] For example:

EXPANSIONS

1. Any part of a sentence can be compounded, i.e.,
   a. the predicate - He found the lever.
      He found the lever, gripped it, and released it.
   b. the adjective with coordinate elements -
      The ocean looked smooth.
      The ocean looked smooth, motionless, and solid.

2. Adding modifiers to basic sentences is an even more useful exercise: ex. kernel: The road ends.
   1. Pre-noun modifiers
      a. adjectives - narrow
      b. possessives - farmers'
      c. noun adjunct - gravel
   2. Post-noun modifiers
      a. relative clause - which winds through the woods
      b. participial phrase - winding through the woods
      c. prepositional phrase - through the woods
      d. Infinitive phrase - to explore
      e. appositive - a scenic drive

Obviously, a student cannot weight down the noun with all these modifiers.

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[2] The following materials on Expansions and Transformations are taken from Verna L. Newsome's "Expansions and Transformations to Improve Sentences" (English Journal, May, 1964)

3. To the verb
    a. adverb - abruptly
    b. prepositional phrase - at the foot of the hill
    c. other modifiers, i.e., subordinate clauses, participial phrases, adverbial nouns do not seem to fit here.

TRANSFORMATIONS

(Combining two or more sentences to form a new sentence.)

1. COORDINATION

EXAMPLE: Uncle Ratfink could be excessively polite. He could be boorish.

Rewritten: Uncle Ratfink could be excessively polite or boorish.

The correlative either-or might be more effective in coordinating the predicate adjectives: "Uncle Ratfink could be either excessively polite or boorish."

Compounding can be of value for students who produce faulty coordinations, if the writer is aware of the original sentences from which the compounds were derived.

EXAMPLE: A hunter sometimes shoots at something he can't even see and may be a man.

This sentence is an unsuccessful transformation of two sentences:

A hunter sometimes shoots at something he can't even see. It may be a man.

Since the subject of the second sentence does not repeat the subject of the first sentence, it cannot be omitted.

Compounding can also contribute to style. For example, the compound predicate often speeds up the action in narrative, as it does in this sentence from Steinbeck's Flight:

> Suddenly, he squared in his saddle, swung the horse from the trail and kicked it hurriedly up behind a big redwood tree.

2. SUBORDINATION

A. With Relative Clauses

1) The novel was written by George Eliot.
The Mill on the Floss is a Victorian novel.
2) Result: The Mill on the Floss is a Victorian novel, which was written by George Eliot.
3) Further reduction: The Mill on the Floss is a Victorian novel by George Eliot.

B. Relative Clauses Cut to Participial Phrase

1) The rain was beating down incessantly day after day.
The rain gave warning of the disastrous flood.
2) Result: The rain (which was) beating down incessantly day after day, gave warning of the disastrous flood.

C. Adverb Clauses

1) Julius Caesar invaded Britain in 55 B.C.
The Celts inhabited the island.
2) Result: The Celts inhabited the island when Julius Caesar invaded Britain in 55 B.C.

The important function of modifying clauses in tightening sentences can be illustrated by employing them in this brief excerpt from a student paper:

> In Book Three of the Iliad, Aphrodite took on the form of an old woman. She took on this form so that she could enter Troy unnoticed. She wanted to tell Helen that she had saved Paris from Menelaos.

By reducing the second and third sentences to an adverbial clause of purpose through deletion, the author could have eliminated needless verbiage and could have achieved a single unified sentence:

> In Book Three of the Iliad, Aphrodite took on the form of an old woman so that she could enter Troy unnoticed to tell Helen that she had saved Paris from Menelaos.

After the various kinds of modifiers have been developed, the principles of subordination and coordination can be brought together by coordinating some of the modifiers.

Transforming two or more sentences to form a new sentence reveals the processes of coordination and subordination more clearly and brings alternative grammatical structures into sharp contrast. If students are to develop greater flexibility and maturity in their writing they need experience of various kinds in manipulating a wide range of structures. This goal obviously cannot be achieved by exercises alone; it requires a carefully designed composition program which continues to emphasize the effective use of grammatical structures.

The following chart may be useful in coordinating sentences.

JOINING COMPLETE SENTENCES

I		II		III		IV		V
A	the sky was cloudy	A B C	we	C	went	C	for a walk	C

A. Subordinators

because
since
when
where
while
if
after
before
until
that
although
as
whether
provided
whenever
wherever

who
whom
III whose
which
that

I Because. . . ., ________.

II . . . . because ______.

III John, who . . ., ____________.

B. Conjunctions

and
but
or
for
so
nor
yet

II . . . . , and ______.

C. Connectors

therefore
however
hence
thus
then
consequently
moreover
also
indeed
in fact
accordingly
nevertheless
furthermore

II. . .; therefore _____.

III . . .; we, therefore,____.

IV . . .; we went, therefore,____.

V . . .; ______, therefore.

ANNOTATED BIBLIOGRAPHY
FOR LANGUAGE STUDY

THIS LIST IS MEANT TO BE
PRACTICAL: IT IS SHORT
AND THE VOLUMES ARE LARGELY
AVAILABLE IN EACH SCHOOL

Allen, Harold B., Readings in Applied English Linguistics,
Second Edition, New York: Appleton-Century-Crofts, 1964

Allen has compiled essays from numerous sources in an attempt to bring together the classic and current work on linguistics. The essays are carefully selected and the collection is excellent for the novice as well as for the informed student of linguistics. The book is divided into essays on 1) Historial Background of Grammar, 2) Recent Scholarship in Linguistics, 3) Linguistic Geography, 4) Linguistics and Usage, 5) Linguistics and the Teaching of Grammar and Composition, 6) Linguistics and the Dictionary, and 7) Linguistics and the Study of Literature.

The following essays are particularly recommended for implementing our program:

1) W. Nelson Francis, "Revolution in Grammar," which appears in this addendum is an excellent introduction to the basic concepts of linguistics.

2) R. J. Baker, "The 'Linguistic' Theory of Usage" refutes the critics' charge that with linguists "anything goes." He defines good usage as being relative to the speaker and audience, stating that audience response is part of the meaning of a word in any given context.

3) Robert C. Pooley, "Dare Schools Set a Standard in English Usage" compares uses of social decorum, emphasizing a range of tolerance and change in the standard from time to time before he defines a standard for English classes at the present time.

Altick, Richard D., Preface to Critical

Reading, New York: Henry Holt, 1956

Sections of this book have been suggested by page numbers in some areas of this language study. It is especially helpful in the areas of levels of usage, denotation and connotation, and diction.

Conlin, David A., Grammar for Written English,
Bostom: Houghton Mifflin Company, 1961

This is a very useful text applying modern scholarship in linguistics to the teaching of parts of speech and the structure of our language. It includes a very good general introduction, "Grammar, Old and New," and many useful lessons and exercises.

Gordon, Edward J., Editor, Essays on the Teaching of English,
New York: Appleton-Century-Crofts, Inc., 1960

The following essays are recommended for use in this study:

1) Louis Zahner, "What Kind of Teaching?"

Frustration seems inevitable when a person is seeking answers and confronts a statement such as Zahner makes: "I can give no answers. I shall try only to raise and suggest questions." The frustration is alleviated, however, when we do what we tell our students to do: "find your own answers." Zahner's article provides the guidelines for finding answers in questions and discussions about language as we must face it.

2) "Some Definitions of Terms: Report of the Language Committee"

The teachers who comprised the reporting committee have divided language into eight concrete areas and have presented fertile acreage in which to plant your thinking.

3) "What about Grammar? Report of the Grammar Committee"

Since grammar, more than any of the other areas of language, seems to be drawn and quartered while both the ignorant and the educated look on, this article may be especially helpful. It states the now common assumption that "we must learn to teach without an arbitrary grammar," and states why and suggest how.

Kerr, Elizabeth M. and Ralph M. Aderman, ASPECTS OF AMERICAN ENGLISH,
New York: Harcourt, Brace and World, Inc., 1963

(Collection of essays concerning historical, regional, literary, colloquial, social/class aspects. The following relate particularly to principles of language.)

1. Archibald A. Hill, "What is Language"

Hill's well-organized essay explains the nature of language by first providing some basic assumptions about language and second by defining and explaining five characteristics: 1) language is a set of sounds; 2) the connection between the sounds is arbitrary and unpredictable (language is social); 3) language is systematic 4) has meaning, and 5) is complete. Following the essay is a list of suggestions for class use.

2. Robert A. Hall, Jr. "Language has System"

Hall states that "What we need to do is . . . to find out how we can escape entirely from the clutches of authoritarianism of any kind in language, and how we can ourselves acquire the essentials of a scientific attitude, and if we need to or want to, go ahead on our own in studying and thinking about language without being dependent on 'authority.'" By explaining the thinking and approach of the scientific linguist, Hall helps the language novice to understand why the authoritarian approach is not valid and what replaces it.

3. James B. Greenough and George Lyman Kittredge
"The Convential Character of Language"

In the preceding section on usage we have indicated that there are no moral standards by which we may arbitrarily judge words. As this article states and explains, "Words . . . have no character in themselves. They are merely conventional signs . . .(and have meaning) only in accordance with the ideas which they conventionally denote or suggest in the mind of the speaker and his hearers."

Laird, Charleton, Gorrell, Robert M.,
English as Language, Backgrounds, Development, Usage,
New York: Harcourt, Brace, and World, Inc., 1961

"Roughly, the book falls into three parts: (1) a sequence of informative articles to encourage the student to develop a modern understanding of language and to suggest the multiplicity of modern language study through one procedure, linguistic geography; (2) a body of materials for the study of English from about the year 1000 to today; for the early material editorial apparatus has been supplied which should make even Old English relatively easy; the material offers a spread in time and in dialect distribution, and wherever feasible discussions of language have been used so that the student can observe at once growth in the language and growth in the study of language; (3) a selection of modern controversial discussions of usage, chosen because usage occasions excitement and because even beginning students can do original work in it, whereas they cannot work readily on disputed etymologies." Much of the material, such as is found in "A Language Miscellany" and "The Language as It Was," is suitable for duplication for student use. Some of the material is even just plain interesting.

Malmstrom, Jean, Language in Society,
New York: Hayden Book Company, Inc., 1965

It is intoxicating to finally find a book which is completely readable, and completely enjoyable in the field of language. For instance, the reader learns that "Taksan years ago, skoshi Cinderella-San lived in hootchie with sisters, poor little Cinderella-San ketchee no fun, have-no social life" because the language of the Cinderella story is that of Bamboo English in Korea, a language illustrative of a pidgin English created to meet a need. By such delightful examples and usable exercises, Malmstrom has given a very real aid to the teaching of language.

RECORDS

Holbrook, Hal, Mark Twain Tonight

Aside from its humor, which needs no excuse to be enjoyed, this record is valuable in the study of language for its illustration of dialect.

Spoken English - to accompany Guide to Modern English,
Record 2, Side 1

"'A story of Thaddeus Twistum' is intended to arouse interest in and to illustrate in dramatic form certain aspects of semantics . . . the story illustrates three commonly recognized 'propaganda devices' (testimonials, transfers, and the plain-folks device.)"

The political speech of Thaddeus as well as the citizens' discussions of it is hilarious, and the serious points are clear.

Record 1, Side 2

"A Lesson in Pronunciation" "Your students should gain two benefits from the lesson: first, and most important, aroused interest in pronunciation; second, practice in the standard pronunciation of the thirty demons found in the story."

You may wish to use this at two different times; first in the general language unit, playing it along with dialects and your discussion of levels of usage, "standard" English; second, for drill or practice in standard usage. The record jacket suggests accompanying activities.

"American Dialects" (should precede Record 1, Side 2 "A Lesson on Pronunciation") Since one of the purposes of the language study is to point out language practices without moral judgments and emotional, colorful words this section is helpful. The record makes these points: Though we customarily use the term "standard American English" to refer to the language habits of educated people, we are actually talking about several standard dialects. The existence of these dialects is due to facts of geography and history and to social and economic factors. Our dialect speech sounds, particularly the vowel sounds, are far more numerous than the letters that we have to represent them.

REVOLUTION IN GRAMMAR

W. Nelson Francis

I

A LONG OVERDUE revolution is at present taking place in the study of English grammar--a revolution as sweeping in its consequences as the Darwinian revolution in biology. It is the result of the application to English of methods of descriptive analysis originally developed for use with languages of primitive people. To anyone at all interested in language, it is challenging; to those concerned with the teaching of English (including parents), it presents the necessity of radically revising both the substance and the methods of their teaching.

A curious paradox exists in regard to grammar. On the one hand it is felt to be the dullest and driest of academic subjects, fit only for those in whose veins the red blood of life has long since turned to ink. On the other, it is a subject upon which people who would scorn to be professional grammarians hold very dogmatic opinions, which they will defend with considerable emotion. Much of this prejudice stems from the usual sources of prejudice--ignorance and confusion. Even highly educated people seldom have a clear idea of what grammarians do, and there is an unfortunate confusion about the meaning of the term "grammar" itself.

Hence it would be well to begin with definitions. What do people mean when they use the word "grammar"? Actually the word is used to refer to three different things, and much of the emotional thinking about matters grammatical arises from confusion among these different meanings.

Hence it would be well to begin with definitions. What do people mean when they use the word "grammar"? Actually the word is used to refer to three different things, and much of the emotional thinking about matters grammatical arises from confusion among these different meanings.

The first thing we mean by "grammar" is"the set of formal patterns in which the words of a language are arranged in order to convey larger meanings." It is not necessary that we be able to discuss these patterns self-consciously in order to be able to use them. In fact, all speakers of a language above the age of five or six know how to use its complex forms of organization with considerable skill; in this sense of the word--call it "Grammar 1"--they are thoroughly familiar with its grammar.

The second meaning of "grammar"--call it "Grammar 2"--is "the branch of linguistic science which is concerned with the description, analysis, and formulization of formal language patterns." Just as gravity was in full operation before Newton's apple fell, so grammar in the first sense was in full operation before anyone formulated the first rule that began the history of grammar as a study.

The third sense in which people use the word "grammar" is "linguistic etiquette." This we may call "Grammar 3." The word in this sense is often coupled with a derogatory adjective: we say that the expression "he ain't here" is "bad grammar." What we mean is that such an expression is bad linguistic manners in certain circles. From the point of view of "Grammar 1" it is faultless; it conforms just as completely to the structural patterns of English as does "he isn't here." The trouble with it is like the trouble with Prince Hal in Shakespeare's play--it is "bad," not in itself, but in the company it keeps.

As has already been suggested, much confusion arises from mixing these meanings. One hears a good deal of criticism of teachers of English couched in such terms as "they don't teach grammar any more." Criticism of this sort is based on the wholly unproved assumption that teaching Grammar 2 will increase the student's proficiency in Grammar 1 or improve his manners in Grammar 3. Actually, the form of Grammar 2 which is usually taught is a very inaccurate and misleading analysis of the facts of Grammar 1; and it therefore is of highly questionable value in improving a person's ability to handle the structural patterns of his language. It is hardly reasonable to expect that teaching a person some inaccurate grammatical analysis will either improve the effectiveness of his assertions or teach him what expressions are acceptable to use in a given social context.

These, then, are the three meanings of "grammar"; Grammar 1, a form of behavior; Grammar 2, a field of study, a science; and Grammar 3, a branch of etiquette.

II

Grammarians have arrived at some basic principles of their science, three of which are fundamental to this discussion. The first is that a language constitutes a set of behavior patterns common to the members of a given community. It is a part of what the anthropologists call the culture of the community. Actually it has complex and intimate relationships with other phases of culture such as myth and ritual. But for purposes of study it may be dealt with as a separate set of phenomena that can be objectively described and analyzed like any other universe of facts. Specifically, its phenomena can be observed, recorded, classified, and compared; and general laws of their behavior can be made by the same inductive process that is used to produce the "laws" of physics, chemistry, and the other sciences.

A second important principle of linguistic science is that each language or dialect has its own unique system of behavior patterns. Parts of this system may show similarities to parts of the systems of other languages, particularly if those languages are genetically related. But different languages solve the problems of expression and communication in different ways, just as the problems of movement through water are solved in different ways by lobsters, fish, seals, and penguins. A couple of corollaries of this principle are important. The first is that there is no such thing as "universal grammer," or at least if there is, it is so general and abstract as to be of little use. The second corollary is that the grammar of each language must be made up on the basis of a study of that particular language--a study that is free from preconceived notions of what a language should contain and how it should operate. The marine biologist does not criticize the octopus for using jet-propulsion to get him through the water instead of the methods of a self-respecting fish. Neither does the linguistic scientist express alarm or distress when he finds a language that seems to get along quite well without any words that correspond to what in English we call verbs.

A third principle on which linguistic science is based is that the analysis and description of a given language must conform to the requirements laid down for any satisfactory scientific theory. These are (1) simplicity, (2) consistency, (3) completeness, and (4) usefulness for predicting the behavior of phenomena not brought under immediate observation when the theory was formed.

Linguistic scientists who have recently turned their attention to English have found that, judged by these criteria, the traditional grammar of English is unsatisfactory. It falls down badly on the first two requirements, being unduly complex and glaringly inconsistent within itself. It can be made to work, just as the Ptolemaic earth-centered astronomy can be, but at the cost of great elaboration and complication. The new grammar, like the Copernican sun-centered astronomy, solves the same problems with greater elegance, which is the scientist's word for the simplicity, compactness, and tidiness that characterize a satisfactory theory.

III

A brief look at the history of the traditional grammar of English will make apparent the reasons for its inadequacy. The study of English grammar is actually an outgrowth of the linguistic interest of the Renaissance. It was during the later Middle Ages and early Renaissance that the various vernacular languages of Europe came into their own. They began to be used for many kinds of writing which had previously always been done in Latin. As the vernaculars, in the hands of great writers like Dante and Chaucer, came of age as members of the linguistic family, a concomitant interest in their grammars arose. The earliest important English grammar was written by Shakespeare's contemporary, Ben Jonson.

It is important to observe that not only Ben Jonson himself but also those who followed him in the study of English grammar were men deeply learned in Latin and sometimes in Greek. For all their interest in English, they were conditioned from earliest school days to conceive of the classical languages as superior to the vernaculars. We still sometimes call the elementary school the "grammar school"; historically the term means the school where Latin grammar was taught. By the time the Renaissance or eighteenth-century scholar took his university degree, he was accustomed to use Latin as the normal means of communication with his fellow scholars. Dr. Samuel Johnson, for instance, who had only three years at the university and did not take a degree, wrote poetry in both Latin and Greek. Hence it was natural for these men to take Latin grammar as the norm, and to analyze English in terms of Latin. The grammarians of the seventeenth and eighteenth centuries who formulated the traditional grammar of English looked for the devices and distinctions of Latin grammar in English, and where they did not actually find them they imagined or created them. Of course, since English is a member of the Indo-European family of languages, to which Latin and Greek also belong, it did have many grammatical elements in common with them. But many of these had been obscured or wholly lost as a result of the extensive changes that had taken place in English--changes that the early grammarians inevitably conceived of as degeneration. They felt that it was their function to resist further change, if not to repair the damage already done. So preoccupied were they with the grammar of Latin as the ideal that they overlooked in large part the exceedingly complex delicate system that English had substituted for the Indo-European grammar it had abandoned. Instead they stretched unhappy English on the Procrustean bed of Latin. It is no wonder that we commonly hear people say, "I didn't really understand grammar until I began to study Latin." This is eloquent testimony to the fact that the grammar "rules" of our present-day textbooks are largely an inheritance from the Latin-based grammar of the eighteenth century.

Meanwhile the extension of linguistic study beyond the Indo-European and Semitic families began to reveal that there are many different ways in which linguistic phenomena are organized--in other words, many different kinds of grammar. The tone-languages of the Orient and of North America, and the complex agglutinative languages of Africa, among others, forced grammarians to abandon the idea of a universal or ideal grammar and to direct their attention more closely to the individual systems employed by the multifarious languages of mankind. With the growth and refinement of the scientific method and its application to the field of anthropology in general, linguistic science at first concerned itself with the primitive. Finally, again following the lead of anthropology, linguistics began to apply its techniques to the old familiar tongues, among them English. Accelerated by the practical need during World War II of teaching languages, including English, to large numbers in a short time, research into the nature of English grammar has moved rapidly in the last fifteen years. The definitive grammar of English is yet to be written, but the results so far achieved are spectacular. It is now as unrealistic to teach "traditional" grammar of English as it is to teach "traditional" (i.e. pre-Darwinian) biology or "traditional" (i.e. four-element) chemistry. Yet nearly all certified teachers of English on all levels are doing so. Here is a cultural lag of major proportions.

IV

Before we can proceed to a sketch of what the new grammar of English looks like, we must take account of a few more of the premises of linguistic science. They must be understood and accepted by anyone who wishes to understand the new grammar.

First, the spoken language is primary, at least for the original study of a language. In many of the primitive languages,[1] of course, where writing is unknown, the spoken language is the only form. This is in many ways an advantage to the linguist, because the written language may use conventions that obscure its basic structure. The reason for the primary importance of the spoken language is that language originates as speech, and most of the changes and innovations that occur in the history of a given language begin in the spoken tongue.

Secondly, we must take account of the concept of dialect. I suppose most laymen would define a dialect as "a corrupt form of language spoken in a given region by people who don't know any better." This introduces moral judgments which are repulsive to the linguistic scholar. Let us approach the definition of a dialect from the more objective end, through the notion of a speech community. A speech community is merely a group of people who are in pretty constant intercommunication. There are various types of speech communities: local ones, like "the people who live in Tidewater Virginia"; class ones, like "the white-collar class"; occupational ones, like "doctors, nurses, and other people who work in hospitals"; social ones, like "club-women." In a sense, each of these has its own dialect. Each family may be said to have its own dialect; in fact, in so far as each of us has his own vocabulary and particular quirks of speech, each individual has his own dialect. Also, of course, in so far as he is a member of many speech communities, each individual is more or less master of many dialects and shifts easily and almost unconsciously from one to another as he shifts from one social environment to another.

[1] "Primitive languages" here is really an abbreviated statement for "languages used by peoples of relatively primitive culture"; it is not to be taken as implying anything simple or rudimentary about the languages themselves. Many languages included under the term, such as native languages of Africa and Mexico, exhibit grammatical complexities unknown to more "civilized" languages.

In the light of this concept of dialects, a language can be defined as a group of dialects which have enough of their sound-system, vocabulary, and grammar (Grammar 1, that is) in common to permit their speakers to be mutually intelligible in the ordinary affairs of life. It usually happens that one of the many dialects that make up a language comes to have more prestige than the others; in modern times it has usually been the dialect of the middle-class residents of the capital, like Parisian French and London English, which is so distinguished. This comes to be thought of as the standard dialect; in fact, its speakers become snobbish and succeed in establishing the belief that it is not a dialect at all, but the only proper form of the language. This causes the speakers of other dialects to become self-conscious and ashamed of their speech, or else aggressive and jingoistic about it--either of which is an acknowledgment of their feelings of inferiority. Thus one of the duties of the educational system comes to be that of teaching the standard dialect to all so as to relieve them of feelings of inferiority, and thus relieve society of linguistic neurotics. This is where Grammar 3, linguistic etiquette, comes into the picture.

A third premise arising from the two just discussed is that the difference between the way educated people talk and the way they write is a dialectual difference. The spread between these two dialects may be very narrow, as in present-day America, or very wide, as in Norway, where people often speak local Norwegian dialects but write in the Dano-Norwegian Riksmaal. The extreme is the use by writers of an intirely different language, or at least an ancient and no longer spoken form of the language--like Sanskrit in northern India or Latin in western Europe during the Middle Ages. A corollary of this premise is that anyone setting out to write a grammar must know and make clear whether he is dealing with the spoken or the written dialect. Virtually all current English grammars deal with the written language only; evidence for this is that their rules for the plurals of nouns, for instance, are really spelling rules, which say nothing about pronunciation.

This is not the place to go into any sort of detail about the methods of analysis the linguistic scientist uses. Suffice is to say that he begins by breaking up the flow of speech into minimum sound-units, or phones, which he then groups into families called phonemes, the minimum significant sound-units. Most languages have from twenty to sixty of these. American English has forty-one: nine vowels, twenty-four consonants, four degrees of stress, and four levels of pitch. These phonemes group themselves into minimum meaningful units, called morphemes. These fall into two groups: free morphemes, those that can enter freely into many combinations with other free morphemes to make phrases and sentences; and bound morphemes, which are always found tied in a close and often indissoluble relationship with other bound or free morphemes. An example of a free morpheme is "dog"; and example of a bound morpheme is "un-" or "ex-." The linguist usually avoids talking about "words" because the term is very inexact. Is "instead of," for instance, to be considered one, two, or three words? This purely a matter of opinion; but it is a matter of fact that it is made up of three morphemes.

In any case, our analysis has now brought the linguist to the point where he has some notion of the word-stock (he would call it the "lexicon") of his language. He must go into the question of how the morphemes are grouped into meaningful utterances, which is the field of grammar proper. At this point in the analysis of English, as of many other languages, it becomes apparent that there are three bases upon which classification and analysis may be built: form, function, and meaning. For illustration let us take the word "boys" in the utterance "the boys are here." From the point of view of form, "boys" is a noun with the plural ending "s" (pronounced like "z"), preceded by the noun-determiner "the," and tied by concord to the verb "are," which it precedes. From the point of view of function, "boys" is the subject of the verb "are" and of the sentence. From the point of view of meaning, "boys" points out or names more than one of the male young of the human species, about whom an assertion is being made.

Of these three bases of classification, the one most amenable to objective description and analysis of a rigorously scientific sort is form. In fact, many conclusions about form can be drawn by a person unable to understand or speak the language. Next comes function. But except as it is revealed by form, function is dependent on knowing the meaning. In a telegraphic sentence like "ship sails today"[2] no one can say whether "ship" is the subject of "sails" or an imperative verb with "sails" as its object until he knows what the sentence means. Most shaky of all bases for grammatical analysis is meaning.

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[2] This example is taken from C.C. Fries, *The Structure of English* (New York, 1952), p.62. This important book will be discussed below.

Attempts have been made to reduce the phenomena of meaning to objective description, but so far they have not succeeded very well. Meaning is such a subjective quality that it is usually omitted entirely from scientific description. The botanist can describe the forms of plants and the functions of their various parts, but he refuses to concern himself with their meaning. It is left to the poet to find symbolic meaning in roses, violets, and lilies.

At this point it is interesting to note that the traditional grammar of English bases some of its key concepts and definitions on this very subjective and shaky foundation of meaning. A recent English grammar defines a sentence as "a group of words which expresses a complete thought through the use of a verb, called its predicate, and a subject, consisting of a noun or pronoun about which the verb has something to say."[3] But what is a complete thought? Actually we do not identify sentences this way at all. If someone says, "I don't know what to do," dropping his voice at the end, and pauses, the hearer will know that it is quite safe for him to make a comment without running the risk of interrupting an unfinished sentence. But if the speaker says the same words and maintains a level pitch at the end, the polite listener will wait for him to finish his sentence. The words are the same, the meaning is the same; the only difference is a slight one in the pitch of the final syllable--a purely formal distinction, which signals that the first utterance is complete, a sentence, while the second is incomplete. In writing we would translate these signals into punctuation: a period or exclamation point at the end of the first, a comma or dash at the end of the second. It is the form of the utterance, not the completeness of the thought, that tells us whether it is a whole sentence or only part of one.

Another favorite definition of the traditional grammar, also based on meaning, is that of "noun" as "the name of a person, place, or thing"; or, as the grammar just quoted has it, "the name of anybody or anything, with or without life, and with or without substance or form."[4]

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[3] Ralph B. Allen, English Grammar (New York, 1950), p. 187.

[4] Ibid., p. 1.

Yet we identify nouns, not by asking if they name something, but by their positions in expressions and by the formal marks they carry. In the sentence, "The slithy toves did gyre and gimble in the wabe," any speaker of English knows that "toves" and "wabe" are nouns, though he cannot tell what they name, if indeed they name anything. How does he know? Actually because they have certain formal marks, like their position in relation to "the" as well as the whole arrangement of the sentence. We know from our practical knowledge of English grammar (Grammar 1), which we have had since before we went to school, that if we were to put meaningful words into this sentence, we would have to put nouns in place of "toves" and "wabe," giving something like "The slithy snakes did gyre and gimble in the wood." The pattern of the sentence simply will not allow us to say "The slithy arounds did gyre and gimble in the wooden."

One trouble with the traditional grammar, then, is that it relies heavily on the most subjective element in language, meaning. Another is that it shifts the ground of its classification and produces the elementary logical error of cross-division. A zoologist who divided animals into invertebrates, mammals, and beasts of burden would not get very far before running into trouble. Yet the traditional grammar is guilty of the same error when it defines three parts of speech on the basis of meaning (noun, verb, and interjection), four more on the basis of function (adjective, adverb, pronoun, conjunction), and one partly on function and partly on form (preposition). The result is that in such an expression as "a dog's life" there can be endless futile argument about whether "dog's" is a noun or an adjective. It is, of course, a noun from the point of view of form and an adjective from the point of view of function, and hence falls into both classes, just as a horse is both a mammal and a beast of burden. No wonder students are bewildered in their attempts to master traditional grammar. Their natural clearness of mind tells them that it is a crazy patchwork violating the elementary principles of logical thought.

V

If the traditional grammar is so bad, what does the new grammar offer in its place?

It offers a description, analysis, and set of definitions and formulas--rules, if you will--based firmly and consistently on the easiest, or at least the most objective, aspect of language, form. Experts can quibble over whether "dog's" in "a dog's life" is a noun or an adjective, but anyone can see that it is spelled with "'s" and hear that it ends with a "z" sound; likewise anyone can tell that it comes in the middle between "a" and "life." Furthermore he can tell that something important has happened if the expression is changed to "the dog's alive," "the live dogs," or "the dogs lived," even if he doesn't know what the words mean and has never heard of such functions as modifier, subject, or attributive genitive. He cannot, of course, get very far into his analysis without either a knowledge of the language or access to someone with such knowledge. He will also need a minimum technical vocabulary describing grammatical functions. Just so the anatomist is better off for knowing physiology. But the grammarian, like the anatomist, must beware of allowing his preconceived notions to lead him into the error of interpreting before he describes--an error which often results in his finding only what he is looking for.

When the grammarian looks at English objectively, he finds that it conveys its meanings by two broad devices: the denotations and connotations of words separately considered, which the linguist calls "lexical meaning," and the significance of word-forms, word-groups, and arrangements apart from the lexical meanings of the words, which the linguist calls "structural meaning." The first of these is the domain of the lexicographer and the semanticist, and hence is not our present concern. The second, the structural meaning, is the business of the structural linguist, or grammarian. The importance of this second kind of meaning must be emphasized because it is often overlooked. The man in the street tends to think of the meaning of a sentence as being the aggregate of the dictionary meanings of the words that make it up; hence the widespread fallacy of literal translation--the feeling that if you take a French sentence and a French-English dictionary and write down the English equivalent of each French word you will come out with an intelligible English sentence. How ludicrous the results can be, anyone knows who is familiar with Mark Twain's retranslation from the French of his jumping frog story. One sentence reads, "Eh bien! I no saw not that that frog has nothing of better than each frog." Upon which Mark's comment is, "if that isn't grammar gone to seed, then I count myself no judge."[5]

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[5] Mark Twain, "The Jumping Frog; the Original Story in English; the Retranslation Clawed Back from the French, into a Civilized Language Once More, by Patient and Unremunerated Toil," 1601... and Sketches Old and New (n.p., 1933), p. 50.

The second point brought out by a formal analysis of English is that it uses four principal devices of form to signal structural meanings:

1. Word order--the sequence in which words and word-groups are arranged.
2. Function-words--words devoid of lexical meaning which indicate relationships among the meaningful words with which they appear.
3. Inflections--alterations in the forms of words themselves to signal changes in meaning and relationship.
4. Formal contrasts--contrasts in the forms of words signaling greater differences in function and meaning. These could also be considered inflections, but it is more convenient for both the lexicographer and the grammarian to consider them separately.

Usually several of these are present in any utterance, but they can be separately illustrated by means of contrasting expressions involving minimum variation--the kind of controlled experiment used in the scientific laboratory.

To illustrate the structural meaning of word order, let us compare the two sentences "man bites dog" and "dog bites man."--The words are identical in lexical meaning and in form; the only difference is in sequence. It is interesting to note that Latin expresses the difference between these two by changes in the form of the words, without necessarily altering the order: "homo canem mordet" or "hominem canis mordet." Latin grammar is worse than useless in understanding this point of English grammar.

Next, compare the sentences "the dog is the friend of man" and "any dog is a friend of that man." Here the words having lexical meaning are "dog," "is," "friend," and "man," which appear in the same form and the same order in both sentences. The formal differences between them are in the substitution of "any" and "a" for "the," and in the insertion of "that." These little words are function-words; they make quite a difference in the meanings of the two sentences, though it is virtually impossible to say what they mean in isolation.

Third, compare the sentences "the dog loves the man" and "the dogs loved the men." Here the words are the same, in the same order, with the same function-words in the same positions. But the forms of the three words having lexical meanings have been changed: "dog" to "dogs," "loves" to "loved," and "man" to "men." These changes are inflections. English has very few of them as compared with Greek, Latin, Russian, or even German. But it still uses them; about one word in four in an ordinary English sentence is inflected.

Fourth, consider the difference between "the dog's friend arrived" and "the dog's friendly arrival." Here the difference lies in the change of "friend" to "friendly," a formal alteration signaling a change of function from subject to modifier, and the change of "arrived" to "arrival," signaling a change of function from predicate to head-word in a noun-modifier group. These changes are of the same formal nature as inflections, but because they produce words of different lexical meaning, classifiable as different parts of speech, it is better to call them formal contrasts than inflections. In other words, it is logically quite defensible to consider "love," "loving," and "loved" as the same word in differing aspects and to consider "friend," "friendly," "friendship," and "befriend" as different words related by formal and semantic similarities. But this is only a matter of convenience of analysis, which permits a more accurate description of English structure. In another language we might find that this kind of distinction is unnecessary but that some other distinction, unnecessary in English, is required. The categories of grammatical description are not sacrosanct; they are as much a part of man's organization of his observations as they are of the nature of things.

If we are considering the spoken variety of English, we must add a fifth device for indicating structural meaning--the various musical and rhythmic patterns which the linguist classifies under juncture, stress, and intonation. Consider the following pair of sentences:

Alfred, the alligator is sick.
Alfred the alligator is sick.

These are identical in the four respects discussed above--word-order, function-words, inflections, and word-form. Yet they have markedly different meanings, as would be revealed by the intonation if they were spoken aloud. These differences in intonation are to a certain extent indicated in the written language by punctuation--that is, in fact, the primary function of punctuation.

VI

The examples so far given were chosen to illustrate in isolation the various kinds of structural devices in English grammar. Much more commonly the structural meaning of a given sentence is indicated by a combination of two or more of these devices: a sort of margin of safety which permits some of the devices to be missed or done away with without obscuring the structural meaning of the sentence, as indeed anyone knows who has ever written a telegram or a newspaper headline. On the other hand, sentences which do not have enough of these formal devices are inevitably ambiguous. Take the example already given, Fries's "ship sails today." This is ambiguous because there is nothing to indicate which of the first two words is performing a noun function and which a verb function. If we mark the noun by putting the noun-determining function-word "the" in front of it, the ambiguity disappears; we have either "the ship sails today" of "ship the sails today." The ambiguity could just as well be resolved by using other devices: consider "ship sailed today," "ship to sail today," "ship sail today," "shipping sails today," "shipment of sails today," and so on. It is simply a question of having enough formal devices in the sentence to indicate its structural meaning clearly.

How powerful the structural meanings of English are is illustrated by so-called "nonsense." In English, nonsense as a literary form often consists of utterances that have a clear structural meaning but use words that either have no lexical meanings, or whose lexical meanings are inconsistent one with another. This will become apparent if we subject a rather famous bit of English nonsense to formal grammatical analysis:

All mimsy were the borogoves
And the mome raths outgrabe.

This passage consists of ten words, five of them words that should have lexical meaning but don't, one standard verb, and four function-words. In so far as it is possible to indicate its abstract structure, it would be this:

All ....y were the ....s
And the ...... s ....

Although this is a relatively simple formal organization, it signals some rather complicated meanings. The first thing we observe is that the first line presents a conflict: word order seems to signal one thing, and inflections and function-words something else. Specifically, "mimsy" is in the position normally occupied by the subject, but we know that it is not the subject and that "borogroves" is. We know this because there is an inflectional tie between the form "were" and the "s" ending of "borogroves," because there is the noun-determiner "the" before it, and because the alternative candidate for subject "mimsy," lacks both of these. It is true that "mimsy" does have the function-word "all" before it, which may indicate a noun; but when it does, the noun is either plural (in which case "mimsy" would most likely end in "s"), or else the noun is what grammarians call a mass-word (like "sugar," "coal" "snow"), in which case the verb would have to be "was," not "were." All these formal considerations are sufficient to counteract the effect of word order and show that the sentence is of the type that may be represented thus:

All gloomy were the Democrats.

Actually there is one other possibility. If "mimsy" belongs to the small group of nouns which don't use "s" to make the plural, and if "borogroves" has been so implied (but not specifically mentioned) in the context as to justify its appearing with the determiner "the," the sentence would then belong to the following type:

(In the campaign for funds) all alumni
were the canvassers.
(In the drought last summer) all cattle
were the sufferers.

But the odds are so much against this that most of us would be prepared to fight for our belief that "borogroves" are things that can be named, and that at the time referred to they were in a complete state of "mimsyness."

Moving on to the second line, "and the mome raths outgrabe," the first thing we note is that the "And" signals another parallel assertion to follow. We are thus prepared to recognize from the noun-determiner "the," the plural inflection "s," and the particular positions of "mome" and "outgrabe," as well as the continuing influence of the "were" of the preceding line, that we are dealing with a sentence of this pattern:

And the lone rats agreed.

The influence of the "were" is particularly important here; it guides us in selecting among several interpretations of the sentence. Specifically, it requires us to identify "outgrabe" as a verb in the past tense, and thus a "strong" or "irregular" verb, since it lacks the characteristic past-tense ending "d" or "ed." We do this in spite of the fact that there is another strong candidate for the position of verb: that is, "raths," which bears a regular verb inflection and could be tied with "mome" as its subject in the normal noun-verb relationship. In such a case we should have to recognize "outgrabe" as either an adverb of the kind not marked by the form-contrast "ly," an adjective, or the past participle of a strong verb. The sentence would then belong to one of the following types:

> And the moon shines above.
> And the man stays aloof.
> And the fool seems outdone.

But we reject all of these--probably they don't even occur to us--because they all have verbs in the present tense, whereas the "were" of the first line combines with the "And" at the beginning of the second to set the whole in the past.

We might recognize one further possibility for the structural meaning of this second line, particularly in the verse context, since we are used to certain patterns in verse that do not often appear in speech or prose. The "were" of the first line could be understood as doing double duty, its ghost or echo appearing between "raths" and "outgrabe." Then we would have something like this:

> All gloomy were the Democrats
> And the home folks outraged.

But again the odds are pretty heavy against this. I for one am so sure that "outgrabe" is the past tense of a strong verb that I can give its present. In my dialect, at least, it is "outgribe."

The reader may not realize it, but in the last four paragraphs I have been discussing grammar from a purely formal point of view. I have not once called a word a noun because it names something (that is, I have not once resorted to meaning), nor have I called any word an adjective because it modifies a noun (that is, resorted to function). Instead I have been working in the opposite direction, from form toward function and meaning. I have used only criteria which are objectively observable, and I have assumed only a working knowledge of certain structural patterns and devices known to all speakers of English over the age of six. I did use some technical terms like "noun," "verb," and "tense," but only to save time; I could have got along without them.

If one clears his mind of the inconsistencies of the traditional grammar (not so easy a process as it might be), he can proceed with a similarly rigorous formal analysis of a sufficient number of representative utterances in English and come out with a descriptive grammar. This is just what Professor Fries did in gathering and studying the material for the analysis he presents in the remarkable book to which I have already referred, The Structure of English. What he actually did was to put a tape recorder into action and record about fifty hours of telephone conversation among the good citizens of Ann Arbor, Michigan. When this material was transcribed, it constituted about a quarter of a million words of perfectly natural speech by educated middle-class Americans. The details of his conclusions cannot be presented here, but they are sufficiently different from the usual grammar to be revolutionary. For instance, he recognizes only four parts of speech among the words with lexical meaning, roughly corresponding to what the traditional grammar calls substantives, verbs, adjectives and adverbs, though to avoid preconceived notions from the traditional grammar Fries calls them Class 1, Class 2, Class 3, and Class 4 words. To these he adds a relatively small group of function-words, 154 in his materials, which he divides into fifteen groups. These must be memorized by anyone learning the language; they are not subject to the same kind of general rules that govern the four parts of speech. Undoubtedly his conclusions will be developed and modified by himself and by other linguistic scholars, but for the present his book remains the most complete treatment extant of English grammar from the point of view of linguistic science.

VII

Two vital questions are raised by this revolution in grammar. The first is, "What is the value of this new system?" In the minds of many who ask it, the implication of this question is, "We have been getting along all these years with traditional grammar, so it can't be so very bad. Why should we go through the painful process of unlearning and relearning grammar just because linguistic scientists have concocted some new theories?"

The first answer to this question is the bravest and most honest. It is that the superseding of vague and sloppy thinking is an exciting experience in and for itself. To acquire insight into the workings of a language, and to recognize the infinitely delicate system of relationship, balance, and interplay that constitutes its grammar, is to become closely acquainted with one of man's most miraculous creations, not unworthy to be set beside the equally beautiful organization of the physical universe. And to find that its most complex effects are produced by the multi-layered organization of relatively simple materials is to bring our thinking about language into accord with modern thought in other fields, which is more and more coming to emphasize the importance of organization--the fact that an organized whole is truly greater than the sum of all its parts.

There are other answers, more practical if less philosophically valid. It is too early to tell, but it seems probable that a realistic scientific grammar should vastly facilitate the teaching of English, especially as a foreign language. Already results are showing here; it has been found that if intonation countours and other structural patterns are taught quite early, the student has a confidence that allows him to attempt to speak the language much sooner than he otherwise would.

The new grammar can also be of use in improving the speaker's proficiency in handling the structural devices of his own language. In other words, Grammar 2, if it is accurate and consistent, can be of use in improving skill in Grammar 1. An illustration is that famous bugaboo, the dangling participle. Consider a specific instance of it, which once appeared on a college freshman's theme, to the mingled delight and despair of the instructor:

> Having eaten our lunch, the steamboat departed.

What is the trouble with this sentence? Clearly there must be something wrong with it, because it makes people laugh, although it was not the intent of the writer to make them laugh. In other words, it produces a completely wrong response, resulting in total breakdown of communication. It is, in fact, "bad grammar" in a much more serious way than are mere dialectal divergences like "he ain't here" or "he never seen none," which produce social reactions but communicate effectively. In the light of the new grammar, the trouble with our dangling participle is that the form, instead of leading to the meaning, is in conflict with it. Into the position which, in this pattern, is reserved for the word naming the eater of the lunch, the writer has inserted the word "steamboat." The resulting tug-of-war between form and meaning is only momentary; meaning quickly wins out, simply because our common sense tells us that steamboats don't eat lunches. But if the pull of the lexical meaning is not given a good deal of help from common sense, the form will conquer the meaning, or the two will remain in ambiguous equilibrium--as, for instance, in "Having eaten our lunch, the passengers boarded the steamboat." Writers will find it easier to avoid such troubles if they know about the forms of English and are taught to use the form to convey the meaning, instead of setting up tensions between form and meaning. This, of course, is what English teachers are already trying to do. The new grammar should be a better weapon in their arsenal than the traditional grammar since it is based on a clear understanding of the realities.

The second and more difficult question is, "How can the change from one grammar to the other be effected?" Here we face obstacles of a formidable nature. When we remember the controversies attending on revolutionary changes in biology and astronomy, we realize what a tenacious hold the race can maintain on anything it has once learned, and the resistance it can offer to new ideas. And remember that neither astronomy nor biology was taught in elementary schools. They were, in fact, rather specialized subjects in advanced education. How then change grammar, which is taught to everybody, from the fifth grade up through college? The vested interest represented by thousands upon thousands of English and Speech teachers who have learned the traditional grammar and taught it for many years is a conservative force comparable to those which keep us still using the choatic system of English spelling and the unwieldy measuring system of inches and feet, pounds and ounces, quarts, bushels, and acres. Moreover, this army is constantly receiving new recruits. It is possible in my state to become certified to teach English in high school if one has had eighteen credit hours of college English--let us say two semesters of freshman composition (almost all of which is taught by people unfamiliar with the new grammar), two semesters of a survey course in English literature, one semester of Shakespeare, and one semester of the contemporary novel. And since hard-pressed school administrators feel that anyone can speak English can in a pinch teach it, the result is that many people are called upon to teach grammar whose knowledge of the subject is totally inadequate.

There is, in other words, a battle ahead of the new grammar. It will have to fight not only the apathy of the general public but the ignorance and inertia of those who count themselves competent in the field of grammar. The battle is already on, in fact. Those who try to get the concepts of the new grammar introduced into the curriculum are tagged as "liberal" grammarians--the implication being, I suppose, that one has a free choice between "liberal" and "conservative" grammar, and that the liberals are a bit dangerous, perhaps even a touch subversive. They are accused of undermining standards, of holding that "any way of saying something is just as good as any other," of not teaching the fundamentals of good English. I trust that the readers of this article will see how unfounded these charges are. But the smear campaign is on. So far as I know, neither religion nor patriotism has yet been brought into it. When they are, Professor Fries will have to say to Socrates, Galileo, Darwin, Freud, and the other members of the honorable fraternity of the misunderstood, "Move over, gentlemen, and make room for me."

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> "This article was written twelve years ago, since which time further extensive changes, amounting in effect to another 'revolution' have taken place in the theory and description of English grammar. Its underlying premises, however, are still sound." (August 2, 1965)

ADDENDA TO

MEANING AND FUNCTION OF LANGUAGE

ACALANES UNION HIGH SCHOOL DISTRICT, 1965

TE 000 108

COMPOSITION

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COMPOSITION

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OFFICE OF EDUCATION

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LIBRARY PAPER TECHNIQUES

Writing a library paper is far more complex than writing an ordinary class paper. The student, confused by the need for a prescribed style and form, needs specific direction.

The 1965 Summer English Workshop recognizes that there are many deviations from the style and form presented here and that other styles are equally acceptable. It also recognizes, however, the importance of learning one style that will be used consistently throughout the four years of high school, regardless of teacher or department. The following material, therefore, is presented as an attempt to eliminate confusion and to prevent valuable class time from being spent on yearly repetition of matters of mechanics.

FORMS FOR TYPING A LIBRARY PAPER

A. Margins

1. Manuscript double-spaced on 8½ by 11-inch paper
2. One inch top, bottom, and side margins left on all pages with these exceptions:
    a. Two-inch top margin on first page
    b. One and one-half-inch left margin on all pages if manuscript is to be bound on the left
3. First line of paragraphs indented five spaces
4. Quoted material of four lines or more single-spaced and indented from left and right margins (lines usually indented five spaces)

B. Page Numbers

1. First page number centered and typed

one-half inch from bottom edge

2. Other page numbers typed in upper right corner, approximately even with right margin and one-half inch from top of page if manuscript is to be bound on the left

C. Footnotes

1. Single-spaced with a double space between footnotes

2. Footnotes numbered consecutively throughout report

3. Superior numbers (typed one-half space above line of writing) used to identify footnotes

4. Underline (approximately one and one-half inch length) used to separate last line of report from footnote (underline preceded by a single space and followed by a double space)

D. Bibliography

1. References listed alphabetically

2. First line of each entry started at left margin (second and succeeding lines indented five spaces)

3. Entries single-spaced with a double space between entries [1]

---

[1] D. D. Lessenberry et al., 20th Century Typewriting, Cincinnati: South-Western Publishing Company, 1962, p. 138.

The first footnote referring to a particular book or pamphlet must give the full name of the author (first name first), the full title of the work (underlined), place of publication, publisher, date, and the number of the page referred to. If the name of the author cannot be determined, the footnote should begin with the title of the work. It is not necessary to use the word "anonymous" in a footnote reference.

For an item from a book having one or two authors:

---

[1] Cleanth Brooks and Robert Penn Warren, Fundamentals of Good Writing, New York: Harcourt, Brace and Company, 1950, p. 33.

For an item from a book having more than two authors:

---

[2] W. Wilbur Hatfield, et al., Experience Curriculum in English, New York: D. Appleton-Century Company, 1935, p. 23.

For an item from an anthology or a composite work:

---

[3] R. D. Elder, "Money and Slaves," in England at Mid-Century, New York: Harcourt, Brace and Company, 1949, G. M. Tass, editor, pp. 23-25.

For an item from an encyclopedia:

---

[4] Archer Stems,"House Cat," Encyclopedia Britannica, 1959 edition, II, p. 713.

For a magazine article:

---

[5] Ivan Sanderson, "The Animal Kingdom," The Atlantic Monthly, II, January, 1946, p. 254.

For an item from newspapers:

---

[6] The San Francisco Chronicle, San Francisco, September 23, 1960.

SHORT CUTS IN FOOTNOTES

In later footnote reference to the same source, the student may like to shorten the form of his footnotes. This may be accomplished by the use of ibid., op. cit., and loc. cit. The following chart may help to clarify the use of abbreviated footnotes.

1. Ibid., p._______(immediately preceding author, same book, different reference page, successive reference.)
2. Loc. cit. (Same author, same book, same reference page, must be successive as loc. cit. means everything is the same as the preceding reference.)
3. (Author's last name), loc. cit. (Preceding author, same book, same reference page, not a successive reference.)
4. (Author's last name), op. cit., p.______ (Preceding author, same book, different reference page, not a successive reference.)

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For composite works and anthologies:

Koas, George L., "The Problem of Slavery," The Enjoyment of United States History, Art Iheon, editor, New York: Philosophical Library, 1944. 583 pp.

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Lumbe, Clement W., "Ceramics," The Encyclopedia Americana, 1941 edition, VI, pp. 219-222.

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Robbers, Esther, "The Pacific Picture," The Saturday Evening Post, XXXI (November 24, 1953), pp. 303-305.

PLAGIARISM
**(From Harvard
University
English A)**

1. Source Material Must Be Acknowledged:

Where is the line to be drawn between the legitimate use of source material or ideas derived from another writer, and the misappropriation of another's work? It is sometimes difficult to say. But intent to deceive must always be a primary consideration. Books are meant to be used. Thoughts rapidly become common property. No matter what we write, we may be sure that others have anticipated us. Students . . . . are expected to use source material and works of reference, and to learn from close reading of good stylists. To help students learn to use material in libraries is one of the main objects of the course. Imitation of the style and manner of other writers, moreover, is sometimes a valuable exercise, and may on occasion be recommended by an instructor. The first rule in avoiding plagiarism is always to acknowledge by quotation marks, usually supplemented by specific footnote references, any actual words directly quoted from any source. The next rule is to make suitable acknowledgment for all facts, information, statistics, or ideas derived from any source or any writer. If a student wishes without direct quotation to remind his reader of Santayana's remark that no American lives where he was born or believes what he was taught, it is enough, as in this sentence, to acknowledge the remark as Santayana's. Where quotations of any length are introduced in support of an argument, as explanation of a point, or for any purpose closely related to the student's own theme, the quoted matter should be carefully set apart by quotation marks and the source clearly and completely specified by footnote reference, including author, title, and page. Where the views or arguments of another writer are summarized without being directly quoted, the same complete footnote reference should be given. A third useful rule is to consult the instructor in advance about any case which arouses doubt or question. Such action will always remove the suspicion of intent to deceive. Especially if the student plans to write a parody, an imitation of any kind, or any piece of fiction or character-study inspired by reading he has done, he will save himself and his instructor much trouble by announcing his intention in advance and obtaining the instructor's approval.

2. Illustrations of Proper and Improper Acknowledgment of Sources:

A complete paragraph from American Fiction 1920-1940, by Joseph Warren Beach, follows. It will serve as a basis for the ensuing examples of proper and improper acknowledgment.

The most important common feature of American fiction today is that it has all been produced in the interval between two world wars, each one of them greater in scope than the wars following the French Revolution of 1789, and far more disastrous in their effects than those Napoleonic wars. One of these men took part in the fighting as officer of field artillery in France (Marquand), one as member of the Canadian Flying Corps and the British Air Force in France (Faulkner), one as a member of the Italian Arditi (Hemingway),one as a private in the Medical Corps (Dos Passos); two of them also saw service in the ambulance and Red Cross service (Dos Passos and Hemingway). Of the younger men, one viewed the war from the point of view of college student (Wolfe), and the others from those of schoolboys, farm hands, mill hands, football players (Steinbeck, Caldwell, Farrell). I think we may say that all of them have viewed the first World War with the same horror and dismay; that they all have shared the same doubts as to the ideology that inspired it and that led to our participation in it, the same disgust with that world-wide commercial spirit which was so largely responsible for it, and the same loathing for those traits of human nature which have allowed the dominance of this

> commercial spirit throughout the civilized world. The disillusionment with human nature, which was already so common among intellectuals before the War, became, we might almost say, universal with them as a result of it.

A. Acknowledgment of indebtedness for ideas or facts, without direct quotation:

1) What was the decisive characteristic of American novels in the 1920's and 1930's? Joseph Warren Beach, in his American Fiction 1920-1940, gives an answer from which it is hard to dissent. The principal novelists of the period - Marquand, Faulkner, Hemingway, Dos Passos, Steinbeck, Caldwell, Farrell - wrote between two great wars. The older writers on Beach's list saw service in the first war ranging from actual combat on land or in the air to medical service; the younger writers were profoundly affected by the war and by the social conditions that followed and led to the second outbreak. All these writers, with all their differences, as Beach goes on to point out, share a common antagonism to the waste and destructiveness of war, to the material and money-minded temperament of their times; and all betray their ethical disappointment in men's nature for permitting the disasters of the age.

2) What were the general characteristics of American fiction from 1920 to 1940? To begin with, let us see who were the important novelists in this period. By common consent, we must admit that Marquand, Faulkner, Hemingway, Dos Passos, Steinbeck, Caldwell, Farrell, deserve a place on this list. These men all wrote after the first world war and before the second. Marquand was an artillery officer, Faulkner was in the British Air Force in France, Hemingway fought in Italy, Dos Passos was in the Medical Corps. Wolfe was only a college boy, but felt the effects of the war on the campus; Steinbeck and the rest saw what the war did to society. All these writers had a common attitude: they hated the war and

the commercial civilization of the modern world, and were disillusioned with human nature. This attitude is emphasized by Joseph Warren Beach, a prominent critic of the period.

B. Paraphrase and condensation:

1) What characterized American fiction between 1920 and 1940? According to Joseph Warren Beach, the "most important common feature of American fiction" during this period "is that it has all been produced in the interval between two world wars." Of the novelists he considers important, Marquand served in the field artillery in France, Faulkner in the British Air Force, Hemingway fought in Italy, Dos Passos was a private in the Medical Corps. Wolfe felt the effects of the war "from the point of view of a college student," and Steinbeck, Caldwell, and Farrell from the point of view of "farm hands, mill hands, football players." All these writers, Beach believes, "have viewed the first World War with the same horror and dismay; . . . have shared . . . the same disgust with that world-wide commercial spirit which was so largely responsible for it, and the same loathing for those traits of human nature which have allowed the dominance of this commercial spirit throughout the civilized world."

2) What characterized American fiction between 1920 and 1940? Its most important common feature was that it had all been produced between two world wars, vaster and perhaps more disastrous than those Napoleonic wars. The important writers took part in the war or felt its effects as younger men who inherited the world after the conflict. One was a field artillery officer (Marquand), one was in the British Air Force (Faulkner), one a private in the Italian Arditi (Hemingway); and so on. Steinbeck, Caldwell, and Farrell viewed the war as farm or mill hands or football players. We may agree with Joseph Warren Beach that all these writers viewed the first World War with the same revulsion and dismay, shared doubts about its ideology, and were disgusted with the world-wide commercialism which was in great part responsible for it.

NINTH GRADE
ASSIGNMENT

PURPOSE: TO REVIEW
SKILLS OF DESCRIPTION

ASSIGNMENT: Write a 300-word description of a person from one of the following subjects:

1. Imagine that you are 60 years old. Write a paragraph of description of yourself that would fit into the novel you are reading.

2. Assume that the main character of the novel you are reading has a sister or brother a few years younger than he. Describe this sister or brother at a particular point in the story.

POINTS TO REMEMBER IN WRITING DESCRIPTION:

1. Use vital words. Omit colorless verbs such as are, is. Omit overused and ordinary adjectives.

2. Do not tell a story. Write no action and no conversation. Your assignment is to describe.

3. Be specific. Each sentence should add specific detail.

4. Do not waste words. Cut out 100 weak words and phrases from your description. Count the pieces of information you have left. Then build your description back to the original 300 words with extra detail. Use your words as carefully as you would spend them if they were money.

5. Do not consistently put two adjectives in front of a noun. An experienced writer varies his use of adjectives. Sometimes he has no adjectives in front of a noun, sometimes he has one adjective in front of a noun, sometimes he has many adjectives in front or in back of a noun.

6. Remember that a description involves more than sight. Listen to your description, touch it, smell it, and perhaps taste something about it.

GRAMMAR:

You will be held for the following grammar errors:

1. Sentence errors

2. Vague pronouns

3. Lack of agreement, subject and verb, pronoun and antecedent

4. Dangling and misplaced modifiers

CHECK YOUR PAPER WITH THE NO-EXCUSE SPELLING LIST

TENTH GRADE ASSIGNMENT

CHARACTERIZATIONS APPROACHED SUBJECTIVELY AND OBJECTIVELY

In writing a characterization of a person, we need to realize that we are usually quite subjective in our evaluation of an individual, whether it be someone we know personally, someone who is in the public spotlight, or someone we have met through literature. Our personal likes, dislikes, background, and experiences color our feelings, whether we are writing about the boy next door, the President of the United States, Julius Caesar, Madame Defarge, or Bob Hope. The better we know the person the harder it is to be objective, impersonal, and unbiased.

Sometimes in writing a characterization of our own it is better to use a subjective approach; at other times it is much better to be objective. The approach depends upon viewpoint and surrounding conditions.

Before starting to write characterizations, let's take a look at some literary characters and decide whether they are described, for the most part, subjectively or objectively.

1. Mrs. Van Hopper would precede me into lunch, her short body ill-balanced upon tottering high heels, her fussy blouse a compliment to her large bosom and swinging hips, her new hat pierced with a monster quill aslant upon her head, exposing a wide expanse of forehead bare as a schoolboy's knee. One hand carried a gigantic bag; the kind that holds passports, engagement diaries, the bridge scores, while the other hand toyed with that inevitable lorgnette, the enemy to other people's privacy. She would make for the usual table in the corner of the restaurant, close to the window, and lifting her lorgnette to her small pig's eyes, survey the scene to the right and the left of her.

   Rebecca by Daphne du Maurier

The preceding description is one written by a painfully shy young woman who is a paid companion to Mrs. Van Hopper. What words and phrases show that this is a subjective treatment by a girl who did not like or admire her employer?

2. The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the side of his face, and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

   Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

   The Old Man and the Sea by Ernest Hemingway

Using the omniscient viewpoint, Hemingway gives us an immediate feeling of respect and liking for the old man, although his approach is quite objective. It's the second paragraph that influences our opinion more.

3. WANTED

   For Passing Stolen U. S. Postal Money Orders

   Walter Allen Flowers

   alias Joe Flowers, Cecil May

   Description: Male, Caucasian, age 34 (DOB 3-27-30 at Cottonwood, Texas), 5' 10", 145 lbs., brown hair receding at temples, blue eyes, thin face. Dresses in sport clothes. May be employed as photographer, house to house salesman, or landscape gardener.

The above description, found on a poster tacked up on the wall of a local post office, is quite objective in intent. It is a factual description, not colored with personal opinion or feelings.

WRITING ASSIGNMENT

Select one of the following topics and write a 300-400 word characterization. Remember that a characterization is not just a physical description; it should also include general personality, typical actions, and individual traits.

1. Write about someone you admire: a public hero; a person of great achievement; a community leader; a relative or friend, etc. You should be quite subjective in your treatment.

2. Pick out a complete stranger and observe him for a few minutes. Then give as objective an account as you can about him: his actions, general appearance, type of dress, mannerisms, manner of speaking, walking, etc.

3. Select one of the literary characters you have met this year either in your outside reading or in class-assigned literature. Through your subjective treatment of the individual make us like or dislike him or her.

4. Copy the objective description of a Wanted person from one of the posters in the post office. Assuming that you are a fond relative of the individual, write a subjective description of the wanted person.

SPECIAL POINTS TO CHECK IN WRITING

1. Check your choice of nouns, verbs, adverbs, and adjectives to see that they convey your intended impression. Use specific words rather than general words whenever possible.

2. Use transitional words and phrases.

3. Vary sentence beginnings and sentence lengths.

Don Quixote de la Mancha*

> In a certain village in La Mancha, which I do not wish to name, there lived not long ago a gentleman--one of those who have always a lance in the rack, an ancient shield, a lean hack and a grey-hound for coursing. His habitual diet consisted of a stew, more beef than mutton, of hash most nights, boiled bones on Saturdays, lentils on Fridays, and a young pigeon as a Sunday treat; and on this he spent three-quarters of his income. The rest of it went on a fine cloth doublet, velvet breeches and slippers for holidays, and a homespun suit of the best in which he decked himself on weekdays. His household consisted of a housekeeper of rather more than forty, a niece not yet twenty, and a lad for the field and market, who saddled his horse and wielded the pruning-hook.
>
> Our gentleman was verging on fifty, of tough constitution, lean-bodied, thin-faced, a great early riser and a lover of hunting...

This passage exemplifies another means of presenting a vivid, artistic portrait of a character. Although Cervantes has made only one brief direct statement about Don Quixote's person and character, we know, or think we know, a considerable amount about his character. Our knowledge does not depend for the most part on denotative language. Neither are we introduced to our subject through direct metaphor. There are no

---

*Cervantes, Don Quixote, J. M. Cohen, translator, Penguin Books, 1959. p. 31.

"like's" or "as's" nor any expressed comparison except the initial classification of Quixote as belonging to a certain group. Yet the language is metaphorical, not denotative.

The items listed in the first paragraph are listed not for their own sake but for the sake of creating an impression of Don Quixote. The words point not only to the object but also to Don Quixote. In this latter capacity of pointing, the words function connotatively; that is, they evoke images, ideas, and emotions concerning types of people who would do these things. We ask--as we read--what sort of person would keep a lance in the rack, an ancient shield, a lean horse and a greyhound? In other words, although our attention is not directed specifically toward Don Quixote but to those objects which surround him, our object is still Don Quixote. What is being discussed and described is Don Quixote, not the objects. This method applies the attribute to create an image. By this we mean that a person or thing is described by the naming of selected objects that are intimately related to the subject in the assumption that these named objects by their character give in turn insight into the character of the subject. This method is suggestive rather than precise. Its use is common. Think of the corncob pipe, the top hat, the sword, the altar, the pen. Technically, the method is called synecdoche; the word means to understand one thing by another. Cervantes uses, besides synecdoche, distribution and periphrase. The former means naming not a whole action but parts in detail; the second term means putting a certain prominent habit for the thing or person meant. However, our interest here is not in the technical name but the manner in which the methods are employed.

Perhaps it would be wise to examine these means by examining how Cervantes creates his over-all impression of Don Quixote. The impression itself is one of a man who is a curious mixture of asceticism and worldliness. He is a tall, gaunt man who possesses a love of the past, its traditions and its sense of caste and class. In short, he is an eccentric gentleman of the old school who cannot afford the grand style he cherishes. And over it all there lies a touch of the incongruous, the slightly awry, the grotesque.

And yet there is no direct statement, only suggestion until we reach the first sentence of the second paragraph. The information is supplied by the correctly applied attribute. Don Quixote is characterized by a judicious selection of things associated with him. The lance, the shield, the horse, the dog--these are the accoutrements of chivalry. But the buckler is ancient and the horse is only a nag.

The bill-of-fare continues the theme of contrasts--of luxury that cannot quite maintain itself. Peasant fare jostles the gourmet items. Quixote's wardrobe sustains the theme. Quixote manages to maintain a household--he retains and provides for three other people. This is not a large retinue by any means. In fact, these "followers" merely emphasize the gap that exists between the days conjured up by the lance and the shield and days of Quixote's present mundane world.

Leanness is the impression. Lance, hack, the dog convey this image. The bill-of-fare, the wardrobe, even the reference to his household, develop this image. When finally we meet Don Quixote, face to face as it were, in the second paragraph, it is as if we had known this would be he. And how could he be otherwise? For, surely, has he not fallen on lean days? He seems like a skeleton, almost. And in a way, isn't he? Isn't he the very embodiment of a starving past riding into the present? But yet, he is robust, of tough constitution. The past does not die easily, particularly its dream, its spirit.

Assignments to accompany paper on Don Quixote

> In imitation of Cervantes' method, develop your fictional character. Begin by describing objects and habits and customs with which your character is typically associated. Be sure your selection is indicative of the dominant impression you wish to convey. After you have adequately delineated your character through this method, describe him physically, using denotative language.

If you find it difficult to "think up" a character, you might try your hand at the following:

1. A large, heavy-set, florid man who is an executive in a growing industry.

2. A small, frail, quaint old lady.

Physical Characteristics

> In this by-place of nature there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut; a state which supplies the Union with pioneers for the mind as well as for the forests, and sends forth yearly its legions of frontier woodmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scare-crow eloped from a corn-field.
>
> --The Legend of Sleepy Hollow by
> Washington Irving

Although the preceding passage represents a more leisurely manner of writing than now in vogue, it illustrates well the use of several techniques employed by all writers who wish to give their readers concrete and vivid images of the characters to be found in their works.

Let us assume that Irving wished to present us with the image of a tall, thin, grotesque figure, with the emphasis upon the physical appearance, rather than upon the spiritual or mental qualities that appearance might suggest. How does he do this? His method is this (whether conscious or not): Ichabod is introduced, his state and occupation. Following this, Irving begins his description of Ichabod by linking schoolmasters and frontier woodmen--he establishes a shadowy figure in our imagination, the figure of a woodman. And woodmen, we know, are tall, thin, and angular. However, the comparison is not pursued, as it is not what Irving has in mind. The image of another type of thin, tall creature is introduced, the crane. This is what Irving desires. He now proceeds to give a detailed anatomical picture of Ichabod, taking each salient feature in turn. Finally, we return to the whole man again. The final image of Ichabod is given in metaphor, a concrete vivid picture. It seems as if we could reach out and touch this person. How has this come about? To recapitulate: First, a general framework was erected; secondly, details were given; thirdly, the whole was redescribed in terms that summed up the details.

This passage demands another look. Mention should be made of Irving's use of metaphoric language. He mixes metaphoric and denotative language very effectively. And notice, the dominant metaphor is built on the mention of Ichabod's name. After mentioning that Ichabod's surname is appropriate, Irving returns to this twice more. The bird figure appears in the description of Ichabod's head and, finally, in the last descriptive passage, already mentioned. Furthermore, Irving is not content to describe Ichabod in a static position; we also see him moving--but this only after the frame has been hung with flesh and blood. Finally, a word on the coherence of the passage (unity is obvious): Following Irving's image of Ichabod's head as that of a weather vane in the wind, we see Ichabod striding in the wind. The first image led smoothly to the next.

The student must not assume that figurative writing automatically produces good description. Disorganized metaphors produce confusion, not unity. Witness the following paraphrase of Irving's description of Ichabod as might be written by a student who has not heeded the concept of the "dominant impression."

> He looked like a frontiersman or a crane. His arms were like long poles with huge ham-like hands and bony wrists. A small pumpkin head with a spindle neck sat on his scarecrow frame. This head with its needle-nose reminded one of a weather vane. His walk suggested a striding skeleton. His feet were like shovels. Eyes, green as glass, and sail-like ears completed his appearance.

The preceding passage seems to say what Irving said. All the salient characteristics of Ichabod are there. Each metaphor is intrinsically good. The sentences, though simple, are adequately constructed. And yet it is execrable writing. The fault is ultimately one of style. The writer has failed to give his reader one dominant controlling image. The only unity the passage obtains is that all the terms apply to the same object. Is there any plan of description? Any organization? We jump from feet to head without warning. In Irving's description, the phrase "and the whole frame most loosely hung together" gives the reader a position from which he can view the pointing out of the detail. No such summarizing passage is carried by our paragraph.

On the other hand, strictly denotative language tends to produce "flatness." The following person, alleged to be Ichabod is not alive; he is dead:

> He was a tall, thin, long-legged man. His knees were knobby and his feet were large. On his scrawny neck was placed a small, flat-topped head which carried a long, sharp nose. Huge ears and green eyes added to his ugly appearance. His clothes never fit him. Usually they were too large in the body and too short

> for his legs and arms. His lengthy, ungainly strides gave him a grotesque appearance.

Again, each outstanding characteristic is described. But where is the laughter? The gentle satire? The lack of metaphor has destroyed our sense of caricature. We have no comparisons, no concrete images that can give our creature life. The final term, "grotesque appearance," is an abstract thing. We do not see a person--we think an idea.

The following questions are designed to assist the student to structure an assignment in descriptive writing. Although all questions are applicable at any time, the questions have been divided into a set of those that seem more appropriate to the pre-writing period and into those that must naturally follow the first draft.

Pre-writing:

1. Is the emphasis of the description to be on the physical appearance only, or are the physical characteristics supposed to reveal inner character?

2. Have the outstanding physical characteristics been chosen?

3. Is the physical point of view well established? Will the point of view change during the course of the writing? If it will, will the reader understand and accept the change?

4. Is the mental point of view well established? Do you know what dominant impression you wish to convey? Have you established an active relationship to your subject? That is, have you experienced an emotional response to the subject? If your answer is no, the chances of your writing an effective description are poor. By emotional response, we do not mean that one must actively hate or love one's subject (although this can occur). One can be objective and disinterested but still

maintain a feeling for his subject.

5. How is the described object to be introduced? Metaphorically or in objective language? Is it better to begin with a "frame image" (see Ichabod Crane), or can one begin effectively with denotative language? Purpose, subject, point of view, dominant impression--these items should determine the type of beginning.

Evaluation of the first draft:

1. Are the terms of the figurative and denotative language vivid, interesting, and forceful?

2. Is the denotative language consistent with the figurative?

3. Do the separate terms of the denotative and figurative language assist each other?

4. Do the terms of each language system illuminate, emphasize, and develop the description?

5. Are the chosen terms appropriate to the mental point of view?

6. Can you answer the five questions under "pre-writing" satisfactorily?

Assignments:

Several types of assignments could arise from the previous subjects. Further analysis of metaphor, of concrete image, of denotative language, separately and in their various relationships to one another would prove useful. But the emphasis of the following assignments is on the synthetic nature of composition instruction. The student is asked to demonstrate his ability in using the techniques that have been presented.

The assignments are arranged in sets of ascending difficulty. Presumably the last set is the most difficult, as it asks for considerable thought and imagination. (This project on descriptive writing will include an example of description in which external characteristics are used to reveal inner characteristics. For the present, the reader is referred to Connolly's analysis of Eustacia Vye as given in the _A Rhetoric Case Book_, pp. 581-582.)

Set I

Write a descriptive passage of 150 to 200 words describing one of the following:

1. A senile old man
2. A delicate, frail child
3. A darkly handsome man
4. A large man
5. A tall, thin, and awkward man
6. An ugly man
7. A decrepit beggar

Set II

Write a description of 250 to 300 words of one of the following:

1. A young man noted for his quarrelsome behavior

2. A tall woman who gives the impression of great strength of mind, purpose, and body

3. A stolid middle-aged man of large frame; a man who has the air of forceful command

4. A man who seems haunted by something fearful--unexpressed danger or evil

5. A patriarchal old man

Set III

Using one of the following items, write a description of a person so that the physical characteristics betray and illuminate the inner character.

Three to four hundred words.

1. Deep unbearable melancholy
2. Spiteful mistrust of the world
3. Unreserved magnanimity and tolerance
4. Hypocritical servility
5. Gay, light-hearted but realistic optimism
6. Sullen rebelliousness
7. Violent opposition
8. Eager desire for friendship and understanding

LIST OF TEACHING IDEAS FOR DESCRIPTIVE WRITING

Brown, Don P., et al. *Writing: Unit-Lessons in Composition IB*, Palo Alto: Ginn and Company, 1964.

Unit 1, "Create a Single Effect," p. 2

Unit 2, "Increase the Sense of Motion," p. 7

Unit 3, "Create Sensory Experience," p. 12

Unit 5, "Make the Scene Come to Life," p. 22

Unit 11, "Select and Arrange Detail," p. 51

Unit 13, "Show Accuracy in Spatial Relations," p. 60

Brown, Don P., et al., *Writing: Unit-Lessons in Composition IIB*, Palo Alto: Ginn and Company, 1964.

Unit 3, "Bring the Scene into Sharp Focus," p. 11

Unit 4, "Describe Action Effectively," p. 15

Unit 15, "Appeal Through Figurative Language," p. 64

NINTH GRADE
ASSIGNMENT

PURPOSE:
To learn to
support an idea
with examples

POSSIBLE SUBJECTS:

1. Characters in novels sometimes discover the enormous power of money to change the attitude of one person toward another. Discuss, giving examples.

2. A minor character in a novel may at times be stronger than a main character. Discuss, giving examples.

3. Some characters in novels may have the philosophy of "an eye for an eye and a tooth for a tooth." Other characters may have the philosophy of "Do unto others as you would have them do unto you." Discuss, giving examples.

4. A subject of your own choice.

POINTS TO REMEMBER IN WRITING ESSAYS USING EXAMPLES:

1. Give more than one example.

2. The examples must fit the subject, and for our purposes should come from your reading.

3. Remember that you must give an example to support each part of your idea if the idea has more than one part. Remember also that you must not give examples of ideas not stated in your idea statement at the beginning of your paper.

4. Do not give the easiest most obvious example, but choose examples that show careful reading and that sharply fit the subject.

5. Examples must be stated specifically. Give

the name if the example is a character. Indicate the novel the example is from. Give sufficient detail of the example so that the reader of your essay knows you are informed specifically.

6. Group examples when possible to support a single point in the idea.

7. Examine your examples to see if you might move from the most obvious example you have to the most unusual example you have.

8. Do you have adequate transition from example to example?

WRITING REVIEW:

Is the controlling idea clearly stated?

GRAMMAR REVIEW:

The following grammar errors will be checked in your essay:

1. Sentence errors

2. Vague pronouns

3. Lack of agreement of subject and verb, pronoun and antecedent

4. Dangling or misplaced modifiers

5. Shift of tense

SELECTING AND CONTROLLING A SUBJECT ASSIGNMENT:

Write the first paragraph only of three essays. You will turn in three separate paragraphs. Each paragraph will state and control a different subject. Beneath each paragraph briefly outline the points the paper would cover if it were to be written.

POINTS TO REMEMBER IN CHOOSING AND CONTROLLING SUBJECTS:

1. Nine times out of ten, when you choose your subject, you choose your grade.

2. A noun does not make a subject. You cannot for example write on Pip from Great Expectations.

3. Verbs help to consolidate ideas. Pip in Great Expectations matures in several ways. (The verb matures adds idea to the noun Pip.)

4. Ideas must be controlled. Often if you ask yourself "Why did I want to write on the subject I chose?", the answer to that question will provide the "control" for your idea. For example, a student who has read Great Expectations says "I want to write about prisons." The answer to "Why do you want to write about prisons?" may be, "Because I think Magwitch was treated unjustly." Perhaps your subject then is "Society makes the Criminal."

5. Comparisons of character, plot, setting, theme, etc., make subjects for writing.

6. Contrasts of character, plot, setting, theme, etc., make subjects for writing (Caution: the contrast should be close enough that pulling out the points of difference becomes interesting.)

7. Significant statements found in the novel you are studying often make good subjects for essays.

8. Often freshmen choose the obvious idea, the first idea they stumble on. One trick that sometimes results in a more interesting paper is to take exactly the opposite of the subject you chose.

9. The student should make notes as he reads a novel. These notes may form the frame for an essay on character, setting, plot, language use, tone, etc. From these notes often may come a subject for writing.

10. The best subjects, as always, are so individual that they may depart from all these suggestions.

NINTH GRADE
ASSIGNMENT

PURPOSE:
To learn to
compare

POSSIBLE SUBJECTS:

1. Compare the characters in two novels or two plays

2. Compare the settings in two novels, two poems, or two plays

3. Compare basic ideas in two novels, two poems, or two plays

4. A subject of your own choice using comparison

POINTS TO REMEMBER IN WRITING ESSAYS USING COMPARISON:

1. How many good points of similarity did you find?

2. Are the points illustrated with specific examples?

3. Are these points organized?

4. Did you present some points by repetition of words "both," "each," etc.,?

5. Do you have adequate transition where it is needed?

6. Did you use some balanced sentences? Did you separate these with semi-colons? Did you attempt to parallel the grammar structure?

7. Were you able to use a parallel paragraph structure?

8. In your parallel paragraphs, did the points follow in approximately the same order?

9. Did you try to present your points of comparison in order of ascending importance?

WRITING REVIEW:

1. Is the controlling idea clearly stated?

2. Did you use specific examples?

GRAMMAR REVIEW: The following grammar errors will be checked:

1. Sentence errors

2. Vague pronouns

3. Lack of agreement of subject and verb, pronoun and antecedent

4. Dangling modifiers, misplaced modifiers

5. Shift of tense

NINTH GRADE ASSIGNMENT

PURPOSE:
To learn to contrast ideas

POSSIBLE SUBJECTS:

1. Contrast Mrs. Macauley's treatment of Homer in *The Human Comedy* with Mrs. Joe Gargery's treatment of Pip in *Great Expectations*.
2. Contrast the Pip-Joe relationship in *Great Expectations* with the Homer-Mr. Grogan relationship in *The Human Comedy*.
3. Contrast the effect of the absence of a father on Marius in *Les Misérables*, Homer in *The Human Comedy* and Pip in *Great Expectations*.
4. A subject of your own choice using contrast.

POINTS TO REMEMBER IN WRITING ESSAYS USING CONTRAST:

1. Things to be contrasted should be close enough so that pulling out the contrast becomes interesting. For example, to contrast Mrs. Macauley from *The Human Comedy* with Miss Havisham from *Great Expectations* would most likely make a poor paper. To contrast the way in which Mrs. Joe Gargery from *Great Expectations* and Mrs. Macauley from *The Human Comedy* bring up fourteen-year-old boys might make a better paper, because the idea is limited to the way in which fourteen-year-old boys are brought up.
2. How many *good* points of contrast did you find?
3. Were these points really important differences?
4. Are these points organized in some way?
5. Do you have adequate transition from point to point?
6. Did you try presenting points in order of ascending importance?

WRITING REVIEW:

1. Is the controlling idea limited and clearly stated?
2. Do you use specific examples?
3. Do you use parallel sentences? Parallel paragraphs if they are effective?

GRAMMAR REVIEW:

The following grammar errors will be checked in your essay:

1. Sentence errors
2. Vague pronouns
3. Lack of agreement of subject and verb, pronoun and antecedent
4. Dangling or misplaced modifiers
5. Shift of tense

MODEL FOR WRITING CONTRAST: Cry the Beloved Country
-- Alan Paton

> There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond Carisbrooke; and from there, if there is no mist, you look down on one of the fairest valleys of Africa. About you there is grass and bracken and you may hear the forlorn crying of the titihoya, one of the birds of the veld. Below you is the valley of the Umzimkulu, on its journey from the Drakensberg to the sea; and beyond, and behind them, the mountains of Ingeli and East Griqualand.
>
> The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn

it, laying bare the soil. Stand unshod upon it, for the ground is holy, being even as it came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed.

Where you stand the grass is rich and matted, you cannot see the soil. But the rich green hills break down. They fall to the valley below, and falling, change their nature, for they grow red and bare; they cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it. Stand shod upon it, for it is coarse and sharp, and the stones cut under the feet. It is not kept, or guarded, or cared for; it no longer keeps men, guards men, cares for men. The titihoya does not cry here any more.

The great red hills stand desolate, and the earth has torn away the flesh. The lightning flashes over them,the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more.

TENTH GRADE WRITING

UNIT FOR PARAPHRASING
AND PRÉCIS WRITING

THE PURPOSES OF THIS UNIT

The purposes of this unit are these: (1) to provide you with opportunities for the study and practice of paraphrase and précis writing, (2) to help you see the value and use to you of skill in these forms of communication, and (3) to help you treat materials objectively.

THE PARAPHRASE: STUDY AND ANALYSIS

Definition and Example

A paraphrase is a restatement in your words of the thoughts and ideas expressed by someone else.

A paraphrase is approximately the same length as the original. Every phrase of the original must be accounted for in a paraphrase.

A paraphrase is objective.

As an example of the value which paraphrasing may be to you in your study of literature, let us consider a poem by Ralph Waldo Emerson. Emerson was a philosopher and poet who lived in the nineteenth century. Many of his ideas were expressed in poems which are not always entirely and immediately clear. But, like most of the poetry of thought, the meaning becomes doubly clear and rewarding as soon as you are fully aware of it. Study here the poem by Emerson, which you have probably read before, and the paraphrase following it.

Forbearance

Has thou named all the birds without a gun?
Loved the wood rose, and left it on its stalk?
At rich men's tables eaten bread and pulse?
Unarmed, faced danger with a heart of trust?

And loved so well a high behavior,
In man or maid, that thou from speech refrained,
Nobility more nobly to repay?
O, be my friend, and teach me to be thine!

A paraphrase of this poem would read something like this:

Self Control

Have you studied the birds without killing
them?
Can you enjoy the flowers and leave them for
others?
Can you eat simple food when dining with the
rich?
In facing danger without arms, is your heart
courageous?
Have you responded to a noble act with respect-
ful silence?
If so, I would value your friendship.

A good paraphrase, then, judged on the basis of the one above, does the following things:

1. It clarifies the meaning for the average reader.
2. It accounts for every phrase and idea in the original passage.
3. It does not add illustrations or thoughts, but uses only what was present in the original.
4. It keeps, insofar as possible, the dignity and spirit of the unit which was paraphrased.

To sum it up, paraphrasing is an objective approach to the understanding of literature and other kinds of written materials.

PRÉCIS

Précis is a French word meaning an abstract. It is pronounced pray-see. It reduces the original to about one-third or less of its former length, keeping intact the essential thought of the passage. Thus you may see the chief difference between a paraphrase and a précis: the paraphrase approximately equals the original passage in length and the inclusion of details; the précis is a reduction in length, and represents the core of the original, not all of it. Reviews of plays and motion pictures which you see in the newspapers are frequently précis. Book reviews are usually précis of books (reduced to much less than one-third). Your recitations often are précis of the material in your textbooks.

Study the following précis of the poem by Emerson that you have paraphrased.

Forbearance

> If you can enjoy nature without harming it, and show other traits of forbearance, I hope we can be friends.

A good précis does the following:

1. It presents the main thought of a given passage.

2. It neither adds to nor subtracts from the essential thought.

3. It retains the spirit of the original unit of thought.

4. It is objective.

The précis shows its most notable commercial use in the many digest magazines and achieves its highest excellence in the oldest and best edited of these magazines. The digest magazines condense, or "boil down," magazine articles, and frequently present condensations of complete books. In many instances, these shortened articles are as effective as the originals; book digests are less satisfactory, but still give the reader an honest view of the longer work, which he may later read if he cares to. Thus the digest, though it is not always a fair substitute, serves a good purpose. It would be an excellent exercise for you, in preparation for the study of this unit, to compare a few condensed articles with their originals. You will see the values, and the occasional shortcomings, of the précis.

A summary of Values

Because abstracts, digests, condensations, briefs, and summaries in one form or another are essential in the modern world, paraphrasing and précis writing aid communication in a very real way. They help you understand what authors and journalists are trying to say to you. They aid you in getting your message and ideas across to others. Two further examples of this point are minutes of club meetings and news broadcasts. You may be elected secretary of an organization sometime. Secretarial minutes are really summaries of précis of what goes on in the meetings. News broadcasts of various commentators are excellent examples of the usefulness and values of précis techniques. Events crowd upon us so fast that we have not time to read great piles of dispatches, but we may be adequately informed by following regularly radio commentators' condensed communications to us as listeners. Many of these broadcast summaries are prepared and delivered by able and conscientious men and women; they perform a most desirable service. Thus paraphrasing and précis writing as practiced by professionals in the work of the world, and by students in school, are essential to various forms of communication.

WRITING ASSIGNMENT

A. Paraphrase the following poem.

B. Write a précis of the poem in 60-85 words.

The Coach of Life

by
Alexander Pushkin

Though often somewhat heavy-freighted,
The coach rolls at an easy pace;
And Time, the coachman, grizzly-pated,[1]
But smart, alert--is in his place.

We board it lightly in the morning
And on our way at once proceed.
Repose and slothful comfort scorning,
We shout: "Hey there! Get on! Full speed!"

---

[1] grizzle-pated: gray-haired

Noon finds us done with reckless daring,
And shaken up. Now care's the rule.
Down hills, through gulleys roughly faring,
We sulk, and cry: "Hey, easy, fool!"

The coach rolls on, no pitfalls dodging,
at dusk, to pains more wonted[2] grown,
We drowse, while to the night's dark lodging
Old coachman Time drives on, drives on.

C. Paraphrase the following introductory paragraph of the essay "A Defense of Detective Stories."

D. Write a précis of the same paragraph not to exceed 75 words.

A Defense of Detective Stories

G. K. Chesterton

As the creator of a series of detective stories starring Father Brown, gentle priest and official investigator, Chesterton speaks with the voice of authority in this defense of the detective story. He also lives up to his reputation as a man who liked to be "on the other side" of a question. Instead of defending the detective story in the usual way as harmless escape reading, he defends it as the only form of popular literature that expresses the mystery and poetry of modern city life.

(Introduction; do not paraphrase)

In attempting to reach the genuine psychological reason for the popularity of detective stories, it is necessary to rid ourselves of many mere phrases. It is not true, for example, that the populace prefer bad literature to good, and accept detective stories because they are bad literature. The mere absence of artistic subtlety does not make a book popular. Bradshaw's Railway Guide contains few gleams of psychological comedy, yet it is not read aloud uproariously on winter evenings. If detective stories are read with more exuberance than railway guides, it is certainly because they are more artistic. Many good books have fortunately been popular; many bad books, still more fortunately, have been unpopular. A good detective story would probably be even more popular than a bad one. The trouble in this matter is that many people do not realize that there is such a thing as a good detective story; it is to them like speaking of a good devil. To write a story about a burglary is, in their eyes, a sort of spiritual manner of committing it. To persons of somewhat weak sensibility this is natural enough; it must be confessed that many detective stories are as full of sensational crime as one of Shakespeare's plays.

---

[2] wonted: accustomed

EXPERIMENT WITH PREDICATION*

The procedure outlined below has been used with some success at junior and senior levels. With repeated trials students at both levels have produced substantially better papers and correcting the statement (controlling idea and support) has obviated some of the problems of exhausting revision in the final paper.

Stage One: Starting from Scratch--Development and Clarification of an Idea

1. Student jots down an observation or a question which has occurred to him during his reading.

   (This assignment arises most naturally, of course, when the teacher has asked the student to keep track of his questions and observations as a regular part of his reading.)

   See Student Example #1

2. Student revises statement by crossing out needless words.

   (He may see that he has really said nothing. He may be forced to ask--Am I making a useful distinction in using two words or am I simply using redundant decoration? He is forced to evaluate his sentence.)

3. Students hand in rewritten statement. Teacher writes selected samples on board.

   (Many will require a definition of terms. Nearly always the class can demonstrate the value of moving from the general to the specific.)

   Student Sample #3 demonstrates focus on the particular and concrete

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*See Josephine Miles' statement on predication

4. Student again revises.

   (He may find that by analyzing, clarifying and narrowing his subject that he has come up with a totally different--nearly always more interesting--idea.)

5. Student experiments with rewritten version--trying two or three different verbs and various arrangements.

   (This step may at first seem arbitrary and useless to the student who is beginning to be satisfied with his statement. But very often, by experimenting with the verb, the student "accidentally" or "unconsciously" produces a more interesting idea than the one he began at first. He may find that the new shade of meaning in another verb is what saves a drab idea.)

The objectives of the first stage are to help rid the student of his first self-consciousness and show him that any original idea is likely to appear in fragments, that it may pop out at him from the most unlikely commonplaces, that its first expression may seem embarrassingly inane and that it is likely to undergo a great metamorphosis before it emerges in its final form.

It may be a good idea to let the first statements remain anonymous. If possible, the preliminary stages should be spread out over two or more days and there should be a chance to discuss the idea informally with other class members.

Stage Two: Assessing the Obligations of the Statement and Adapting the Idea to the Assignment

6. Student hands in revised sentence. Teacher lists statements on ditto form for class analysis.

   (Students and teacher discuss where the statement is leading, what obligations the statement entails, what problems it raises, what is required for support. Some examples will lead only into corners; others will prove far too ambitious for time and available resources.)

7. Student, taking note of class comments, hands in revised statement with a list of possible arguments, illustrations and problems he expects to handle in his paper.

   (Often this step requires several revisions of the main statement as the student begins to explore his supporting material).

8. Teacher checks and criticizes statement.

   (Invariably the major weaknesses of the paper will be apparent in the organizing sentence and suggested illustrations. The teacher can comment extensively on the statement in a fraction of the time he needs to read a rough draft.)

   See Student Sample #5

9. Teacher hands back statements and devotes class time to workshop.

   (Sometimes, depending on the ability of the student and the complexity of the idea, several revisions are still necessary before difficulties are worked out. But individual help to the student is most useful at this time--now that he has really begun to care about what he says and before he feels it necessary to defend a whole paper.)

10. Student hands in completed paper.

Student Sample (Junior Level)

Development of the Controlling Idea at Various Stages
(Not all revisions have been included)

FROM FIRST READING NOTES TO FINAL STATEMENT AND SUGGESTED SUPPORT

1. Many times I have noticed that Homer makes references to characters other than the gods or mortals directly involved in the story of Odysseus. Though there are probably some good reasons for this, I feel some of it is somewhat tiresome.

2. Homer's continual references to characters other than those directly involved with Odysseus' return may be unnecessary.

3. Homer's references to the story of Agamemnon add spice to the main idea of The Odyssey.

4. Homer repeats the story of Agamemnon to spice up the idea of Odysseus' homecoming.

5. Even as early as Book One the reader knows Odysseus will return, and by the time he reads Book Two he can guess that the suitors will be killed. But Homer helps to create suspense and enjoyment through references to Agamemnon's fate.

   (I plan to show in the paper the following points.)

   a. Show that the gods were on the side of Agamemnon and not the lover Aigisthos. This is important to show their attitude toward the suitors. (p. 2)

   b. Show how Athena holds up Orestes as an example to Telemachus. (p. 10)

   c. Show how other men disapprove of Aigisthos and Klytaimnestra through Nestor's story. (pp. 42-43)

(The story compares Klytaimnestra
to Penelope and raises doubts of
whether Penelope will remain
faithful.)

d. Show how Menelaos' account makes Telemachus beware of an ambush.

e. Discuss Agamemnon's own words to Odysseus at the gathering of the shades.

"First" Comments Coming Directly From Students' Reading Notes:

1. What was Pallas Athena's purpose in not revealing herself?

2. How much of the Odyssey is actual history?

3. Homer might have chosen to repeat titles for the purpose of impressing the reader with a particular nature, tone, quality of the characters and subjects.

4. Why are all the men so interested in Penelope?

5. Why is Athena so interested in getting Odysseus back?

6. Why do gods take a human or animal form when they wish to communicate with men? Also, for what purpose does Homer refer to humans, gods, and things in nature with similar phrases?

7. Why are visitors taken into homes, bathed, clothed, fed, and entertained before the master of the house inquires as to their names or their reasons for coming to see him?

8. Will Telemachus outsmart the suitors and save the household? Will Penelope give in to a suitor before Odysseus can return?

9. Are gods all-seeing and all-knowing or can things happen without them knowing?

10. Homer presents the Odyssey in a highly descriptive manner, making the gods as comprehensible as people.

11. Homer (or maybe Fitzgerald) has his characters speak in the classic form--using the "high" speech--yet his people seem real because of his trick of sneaking little idiomatic phrases into the strict structure of formal speech.

12. What, if anything, has the Odyssey lost in translation? (Not necessarily this translation.) How would a different translation affect the story or the reader's opinion of it?

13. Why are there so many seemingly extraneous references to people not directly involved in the story of the Odyssey (relatives, especially, and also members of royalty)?

14. The friendliness of the island rulers to strangers seems to indicate that the gods cause the grievances and wars among the mortals.

15. Why does Athena insist on the disguise of Mentor even after Telemachus and Nestor know who she is?

16. Taking into account his knowledge of Odysseus still being alive, his riches, and his professed friendship, why didn't Menelaos seek Odysseus out?

17. What does Telemachus hope to gain from seeking news of his father?

18. Why does Homer repeat the descriptive adjectives which he gives to many of the main characters: clearheaded Telemachus, grey-eyed Athena? Why does Odysseus have several different adjectives while others have only one? (Because he is the main character?)

Brown, Don P., et al., *Writing: Unit-Lessons in Composition IB*, Palo Alto: Ginn and Company, 1964.

Unit 4, "Report Information Accurately," p. 17

Unit 6, "Write Sentences That Specify," p. 26

Unit 16, "Develop Meaning by Definition," p. 73

Unit 17, "Develop by Classification," p. 78

Unit 19, "Develop Meaning Through Comparison," p. 88

Unit 24, "Develop Ideas by Cause and Effect," p. 115

Brown, Don P., et al., *Writing: Unit-Lessons in Composition IIB*, Palo Alto: Ginn and Company, 1964.

Unit 5, "Use Emphasis to Enforce Meaning," p. 20

Unit 7, "Support Your Statement with Examples," p. 30

Unit 8, "Use Details That Reveal Your Subject," p. 34

Unit 9, "Develop Your Ideas Fully," p. 39

Unit 10, "Compress and Expand Your Ideas," p. 43

Technical writing can be introduced at sophomore level on a more or less simplified basis. First the student needs to know that a good technical report is a clear, objective statement of a set of facts. Then he needs to know a few basic principles that he must follow in doing technical writing. Last of all, he needs an opportunity to do technical writing that relates to his own interests and experiences.

The following pages are an attempt to give a few suggestions that might be used for a unit in technical writing at a very simplified level.

The following books on technical writing are being used within the district:

Meader, Daniel, The Craft of Technical Writing, New York: Macmillan, 1960. $5.50

Menzel, Donald Howard, Writing a Technical Paper, New York: McGraw-Hill, 1961. $3.25

Sigband, Norman B., Effective Report Writing, New York: Harper, 1960. $6.75

Smith, Richard W., Technical Writing, New York: Barnes and Noble, 1963. $1.25
College Outline Series No. 43

Technical writing has become more and more important since World War II. The general public is demanding more and more technical magazine and newspaper features; industry is demanding more and more technical manuals, bulletins, and trade papers.

In high schools and colleges there is a growing awareness that students need to learn this style of writing to keep pace with our technical age.

What is technical writing, and what are its characteristics? Technical writing is factual and objective writing that gives information on a scientific or technical subject. Logic and clarity are two of its chief attributes. Accuracy is a third.

Just how technical the writing will be depends upon the intended readers. Is it for the general layman or for those who have a background and knowledge of the subject?

Basically, there are four kinds of technical reports: the product report; the progress report; the investigation report; and the process report. We will discuss these types and try to find examples of them before doing any writing of our own.

Here are a few basic principles for good style and for clarity in technical writing:

1. Don't use unnecessary words. Be concise.
2. Don't repeat yourself.
3. Don't explain the obvious.
4. Use specific language. Technical writing must be clear and precise, not general.
5. Define new terms and concepts.
6. Use active voice, not passive voice.
7. Avoid too many short, choppy subject-verb sentences.
8. Be sure to show accurate time sequence.
9. Don't overwork the coordinate conjunction and.
10. Use good transitional phrases and words.
11. Remember that logic and clarity are vital.
12. Be 100 per cent sure that your facts are accurate.
13. Don't be afraid to rewrite.

A WRITING ASSIGNMENT
FOR TECHNICAL WRITING

In 350-500 words write a technical description or explanation of one of the topics listed below. You may also select a comparable topic of your own if it ties in with one of your school subjects. Underline all technical words; then list them with their definitions at the end of the paper. An outline must also accompany your work.

Remember that this is an objective piece of writing. The explanation must be clear, and the steps must be in logical order.

Suggested Topics:

Biology

1. Process of Photosynthesis
2. Process of Digestion
3. Duplication of Genetic Materials
4. Biological Communities

Geometry

1. Pythagorean Theorem...its Egyptian background; the standard 15-18-step proof and possible uses in modern technology
2. Development of Straight Line Segment in Relation to a Circle

Industrial Arts

1. Orthographic Projection
2. Isometric Drawing
3. Development of Measurement
4. Electromagnetism and Its Application
5. Development of Artificial Light

6. Processing of Leather
7. Fabrication and Use of Plastics
8. Manufacture of Steel (or Aluminum or Copper)
9. U. S. Hardwoods, Their Uses and Distributions (Softwoods)
10. How Paper Is Made
11. Engines (choose one): steam, internal combustion, rocket, steam turbine, diesel, jet
12. Forms and Effects of Electricity
13. Modern Adhesives
14. Modern Abrasives

Homemaking

1. History and Principles of the Making of Bread
2. Development of Table Appointments (utensils, linens, silver, crystal, etc.)
3. Principles of Design in Interior Decorating (line, texture, color, styles of furniture)
4. Textiles Used for Clothing (natural animal, natural vegetable, man-made fibers)
5. Art in Dress Design (line and shape, color, texture, etc.)

Foreign Languages

The Audio-Lingual Approach to Language Learning

Driver Education

1. Fuel System of a Car
2. The Engine and Moving Parts of a Car
3. Four Basic Parts of a Car

Art

1. Making of Mosaics
2. Techniques of Charcoal Drawing
3. Water Colors

Library

1. The Binding and Repairing of Books
2. Organization of the Card Catalog
3. Magazine System in Our School Library

Music

1. The Care and Tuning of a String Instrument
2. Breath Control for Wind Instruments (or in vocal work)

Note: Many of the teachers in other departments have indicated that they have a number of helpful materials for technical articles that might be written.

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TYPES OF ORGANIZATION FOR PERSUASIVE ESSAYS

Aside from the fact that a persuasive essay should have the usual introduction, body, and conclusion, what special methods might be useful to make your ideas orderly and clear and convincing for a reader? Some methods which have been found useful include these:

1. Problem--solution arrangement:

   First of all, discuss the facts of a situation, perhaps dramatizing the dangers or difficulties in the problem. Be specific and accurate; use evidence, statistics, testimony from your experience and from authorities. Frequently, the problem is enough to handle in a short talk or essay, especially if the problem needs extensive analysis.

   If, however, the problem is granted or admitted, you may just need to survey it briefly and spend your time on the solution. You might want first to suggest solutions that won't work, and then present yours, analyzing it so that the reader will see its advantages, practicality (in cost, ease, effectiveness), and superiority. You may admit the present system isn't bad, but that your system is even better.

2. Full logical development:

   a. Discuss the immediate cause if you need to. Why is the issue currently important, why are you concerned with it, why should the audience or reader be worried?

   b. Perhaps give a little history of the issue and show how it has been precipitated by an event, a person, or group, analyzing what seems to have led to the current difference of opinion.

   c. Get your terms straightened out and clarified so you and the reader will understand exactly the nature of the issue, the limitations and ramifications of what you are talking about. (You define by using an authority's definition, by showing the history or a term's use, by illustrating the function or purpose, by comparing or contrasting, by showing something in operation, by explaining common usage or practice, or by a combination of these.)

d. Isolate the important issues. Here is a point at which to narrow. Take what you feel is the important issue (consider: do we need a change, or want a change, and can we, or not, put a change into practice?)

e. Perhaps taking just one of these so-called "stock" questions, develop your arguments (supplying facts, testimony, illustrations, specific cases, logic comparison, analogy, etc.) As you work on your argument, keep asking yourself "why," and see if you can put "because" at the end or beginning of each of your assertions, forcing you to show the logical connections between your ideas.

Do not try to do everything in a short speech or essay. You may do nothing more than straighten out the definitions, or merely take one issue. Whatever you do, be specific; write about something you know firsthand or secondhand through reading--testimony of experts, reporters, historians.

TEACHING AIDS FOR
PERSUASIVE ASSIGNMENT

Brown, Don P., et al., Writing: Unit-Lessons in Composition IB, Palo Alto: Ginn and Company, 1964

Unit 21, "Supply Specific Information," p. 99

Unit 22, "Make Careful Use of Both Fact and Opinion," p. 104

Unit 23, "Support Conclusions with Evidence," p. 109

Unit 24, "Develop Ideas by Cause and Effect," p. 115

Brown, Don P., et al., Writing: Unit-Lessons in Composition IIB, Palo Alto: Ginn and Company, 1964.

Unit 7, "Support Your Statement with Examples," p. 30

Unit 14, "Weigh Both Fact and Opinions," p. 60

Gerber, John C., et al., Guide to Modern English, Chicago: Scott, Foresman and Company, 1960

Section II, "Clear Thinking," p. 36

MISCELLENEOUS IDEAS FOR SHORT WRITING ASSIGNMENTS TO DIFFERENTIATE BETWEEN SUBJECTIVE AND OBJECTIVE POINTS OF VIEW

I. Words: chair, desk, blue, for example

- A. Objective approach:

    1. Chair-described factually as to size, shape, material, uses (as one would in ordering a chair or itemizing it for sale, inventory, etc.) or a specific chair and its uses, such as a dentist's chair, swivel chair, posture chair, or built-in vibrator chair.

    2. Blue: same idea--what is kind of blue--indigo, aqua, baby blue, or Blue as it means to specific trades--artist, photographer, painter, etc.

- B. Subjective approach:

    1. Chair described imaginatively as a symbol of punishment (child); babyhood--high chair; fear--dental chair; rocking chair--coziness and retreat, or old age; wheel chair--invalidism, etc.

    2. Blue--What connotations the color calls forth...sky, forget-me-nots, melancholy, spring days, water, a favorite dress or sweater, etc.

II. Sentences or ideas

- A. Objective:

    1. Take a statement by an author and attack factually

        a. Analyze as to form, punctuation, diction, etc.

        b. Analyze as to effectiveness of use

        c. Paraphrase

2. Write objective, factual sentences about current events at high school level or about material read in daily newspapers.

B. Subjective:

1. Take same statement or idea handled in No. 1 above, writing personal reactions to it.

   a. What did the idea mean to the student?

   b. What train of thoughts was started by this idea?

2. Write personal subjective sentences about local current events or items read in daily newspaper.

III. Essays, stories, novels, poems

A. Objective:

1. What is author saying? (idea, plot, purpose, etc.)

2. How does he say it? (method, style, use of technical terms)

3. Setting (where and when it takes place)

4. Who or what is he presenting? (characters, ideas, emotions, according to what subject form is...poetry, essay, etc.)

5. Write first a paragraph, later an essay or theme in objective manner

B. Subjective:

1. How did writing appeal to you?

2. What ideas or emotions were created in you?

3. What reactions did you have...disgust, fear, amusement, pathos, etc.?

4. How do you feel about the central idea

or emotion expressed? Agree or disagree?

5. Write a theme first of one paragraph, then later of several paragraphs from subjective approach.

TEACHING AIDS FOR TEACHING STYLE

Brown, Don P., et al., *Writing: Unit-Lessons in Composition IB*, Palo Alto: Ginn and Company, 1964.

- Unit 7, "Vary Your Sentences," p. 31
- Unit 9, "Control Word Meaning," p. 40
- Unit 12, "Concentrate on Paragraph Beginning," p. 55
- Unit 18, "Compress and Expand Your Writing," p. 83
- Unit 25, "Link Sentences with Connectors," p. 118

Brown, Don P., et al., *Writing: Unit-Lessons in Composition IIB*, Palo Alto: Ginn and Company, 1964

- Unit 1, "Match Simplicity of Ideas and Form," p. 2
- Unit 2, "Vary Sentence Beginnings and Lengths," p. 7
- Unit 6, "Control Your Information: Subordination," p. 24
- Unit 11, "Concentrate on Each Part of the Paragraph," p. 47
- Unit 12, "Increase Verb Density," p. 51
- Unit 16, "Express Attitude Through Word Choice," p. 68
- Unit 19, "Involve the Reader Through Allusions," p. 81
- Unit 20, "Achieve Unity Through Point of View," p. 86
- Unit 21, "Recognize the Sounds in Language," p. 90

Unit 22, "Convey Meaning Through Tone,"
p. 95

Unit 24, "Develop the Controlling Idea,"
p. 106

Unit 25, "Link Ideas with Transitional,"
p. 109

If you have ever sat through a banquet that closed in an atmosphere of good feeling and rich cigar smoke, you have no doubt listened to a speaker who "rose to deliver a few remarks." He probably flitted from one anecdote to another, was reminded of several improbable experiences, and shut off only when the hand moved up to eleven. He was not very much bothered by organization or the lack of it. At the opposite pole is the research man and investigator. He condenses months or even years of research findings into a report. His report must move with rigorous logic from the statement of purpose, through supporting evidence, to precisely stated conclusions. Most assignments in writing and reading, you will discover, fall between these extremes of minimum organization and tight organization.

There are three general types of organization: the chronological, the spatial, and the so-called logical.

Chronological Order

The simplest problem in organization is the straight narration of events. The "events" may be the actions or incidents of a trip or story, or they may be the motions and operations of a process, such as changing an automobile tire. In either instance, the main function of the writer is to report clearly the 1-2-3 order in which the events occurred or must be performed. For the most part, the writer gets his plan from his material.

Chronological order appears most frequently in four types of writing:

1) Fiction In fiction (the short story or novel) The primary function of the narrative is to recreate experience for the reader in such a way that he can participate in it vicariously and see its meaning more easily than he may be able to see the meaning of the events of his own life. Good fiction is "pointed up" experience. Notice the words in the following short paragraph from Carl Carmer's Listen for a Lonesome Drum that indicate the time relation between details.

	The snow was thick above the
... we set out ...	lake when we set out for our long drive north. Somewhere between
... it became ...	us and the other side it became a curtain shutting off further sight in a welter of flakes over the
As the hours went by ...	lonely surface. As the hours went by the world seemed one vast monotony, an endless white highway lined by dark snow-tufted pines.
... as we passed ...	Daylight was slowly fading as we passed through Tupper Lake; the big hotel at Paul Smith's was a massive silhouette in a twilight waste; our
... headlights picked out ...	headlights picked out a few snow-blanketed frame buildings at Whippleville;
... not long after...	and not long after that we could see the lights of Malone. --Carl Carmer, *Listen for a Lonesome Drum*, William Sloane Associates, Inc. Copyright 1936, 1950 by Carl Carmer.

2) *History* In history, biography, and autobiography, the writer communicates a chronological sequence of events in such a way that the reader learns not only the facts but the time relation of the facts. Frequently in showing time relations the writer also attempts to show causal relations; that is, he reports that not only did event B happen after event A, but in his judgment event B was in part caused by event A.

	Events now moved rapidly toward
In January 1776 ...	independence. In January 1776 came the burning of Norfolk by the patriots to prevent it falling into the power of Lord Dunmore, and Virginia loyalists had to seek the protection of the British fleet.
The next month ...	The next month the embattled farmers of the South repulsed royal troops and native loyalists at Moore's
In March ...	Creek Bridge. In March the legislature of North Carolina instructed its delegates to delcare independence and form foreign alliances.
...then...	Congress then threw the ports of America open to the commerce of

	the world, and sent an agent to France to obtain assistance.
On 10 May ...	On 10 May Congress advised the states to establish independent governments, as several had done already.
One 7 June ...	On 7 June Richard Henry Lee, pursuant to instructions from his native state, rose in Congress and moved "That these United Colonies are, and of right ought to be, Free and Independent States."
After a terrific ...	After a terrific debate in which sturdy John Adams pled the cause of independence, Lee's motion was
... on 2 July.	carried on 2 July.
Meantime ...	Meantime Congress had appointed a committee consisting of Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman, and Robert Livingston to prepare a formal declaration "setting forth the causes which impelled us to this mighty resolution." This Declaration of Independence, written by Thomas
... 4 July 1776.	Jefferson, was adopted 4 July 1776.
	--Samuel E. Morison and Henry S. Commager. *The Growth of the American Republic.* Copyright 1930,1937, 1942, 1950 by Oxford University Press, Inc.

3) *Explanations and Arguments* In explanations and arguments, an incident or specific instance is frequently employed to make sure that the point is driven home. In the following example, the writer's point is stated. The rest of the paragraph drives it home by use of a specific instance.

	People are unpredictable. It's an old bromide but it's true. I
... the day ...	remember the day that I had to run a couple gross of condensers to a supply house in Connellsville. The Chevy was purring along like a racer,
... after ...	and after spinning through Elizabeth and Perryopolis and Vanderbilt, we
... finally ...	finally rolled over the last ridge and started down the long coast into Connellsville. Just at the edge of town the road makes a sharp

... when ...

... a second;
then ...

... until ...

... after ...

It was then ...

Has the illustration proved the writer's point?

swerve to keep from running into the employment office of one of the by-product plants. I remember that, because I was looking a the Help Wanted blackboard when I hit the curve. It must have been banked the wrong way; that's all I can figure. At any rate, the Chevy wobbled a second; then the back wheels started to slide around and kept on sliding until there was a crash followed by a horrible crumpling and crackling. Well, after shaking myself to see that the joints were all working, I pried the right door loose and slid down the front seat and out of the car. It was bad enough certainly. The back of the Chevy had smashed into a Packard Coupé parked beside the road. The Chevy's rear wheel was dished and its left rear fender was nothing but rumpled steel. The Packard's front fender didn't look too good either, and its left front tire was beginning to sag. It was then that I saw the girl in green. She was sitting at the Packard's steering wheel looking white and disgusted and angry all at the same time. She had a green scarf tied round her head and was wearing a green sweater that made her look as jaunty as the girls in gasoline ads. Even if she hadn't spoken I would have remembered her. But she did speak. She fixed me with two angry brown eyes and said slowly and icily, "I don't believe I've had the pleasure of meeting you before!"

4) **Directions and Descriptions of Processes** In directions and descriptions of processes, chronological order is clearly called for. The best communication occurs when the steps are not only evident but obvious to the reader.

	Writing a paper based on reading is not too time consuming if you know the right method of attack.
First ...	First, of course, you have to decide on a topic, one that is not too trivial or too broad for the time you have available. Once you have a topic in mind,
... the next step ...	the next step is to prepare a working bibliography. You do this by consulting the card catalogue and the magazine indexes. This bibliography will contain a number of works that eventually you will find are not especially helpful for your purposes, but you cannot always tell from the titles of books and magazines whether they will be helpful or not. So you put down everything that looks promising. Your third
Your third step ...	step is to read the books and articles, taking notes on anything that seems relevant.
Fourth ...	Fourth, you draw up an outline from your notes. This is one of the key steps and should not be hurried. Try various organizations until you are sure that you have the one that will best help you to say what you want
The next step ...	to say. The next step is obvious: from the outline and notes write your paper, taking care to see that you footnote all statements you have quoted and all data that are the result of someone else's in-
Then, in order ...	vestigation. Then, in order, you revise, you type clean copy, and you add a bibliography. All of this may sound complicated, but it has been found to be the most efficient procedure possible for the writing of a good research paper.

Spatial Order

If you will glance about the room in which you are now, you will understand what is meant by "physical arrangement," sometimes called "spatial order." If you were to write a description of what you see, the order of details would be strongly suggested by the order and arrangement which you observe among the real objects. Your purpose would be to recreate the picture in the "mind's eye" of your reader. You would tell not only the size and shape of the various objects but also their spatial relation, one to the other. As in narrative, then, the writer gets his writing plan rather directly from his material.

With a few exceptions, such as occur in technical writing and in older-style novels, descriptions seldom are longer than one or two paragraphs. Usually they are divisions of a longer piece of writing, either narrative or expository.

The room is seen from the front doorway.	The mess hall, which we entered through a roofed-over porch, was a half story higher than the bunkhouse stretching out behind it.
Its general architecture is described.	It was roughly but strongly made, with occasional rafters and upright pillars supporting the roof. The stoves and kitchen paraphernalia occu-
... the left half ...	pied all of the left half of it.
... other side ...	On the other side a half-dozen long tables running perpendicular to the length of the hall and covered with oilcloth were all set for occupancy. From the
... above ...	crosspieces above us hung lighted gasoline lamps and enormous kettles
Behind ...	and pots. Behind the stoves three cooks, a woman and two men, were working frantically over wide simmering caldrons from which steam and the appetizing odor of beef stew and vegetables arose.

--Carl Carmer, Listen for a Lonesome Drum, William Sloane Associates, Inc. Copyright 1936, 1950 by Carl Carmer.

Logical Order

The word "logical" is used here, not in the strict sense in which a philosopher or logician would use it, but in a looser sense meaning "reasonable." Logical plans are the result of the application of reason to the material.

Chronological and spatial organizations, except possibly for fiction, are reports of arrangements which exist outside the writer's mind. Logical arrangements are the result of relationships and orders set up within the author's mind. The writer starts with no ready-built plan. Facts, names, dates, places, ideas, events, arguments, details, examples--all revolve in his mind with kaleidoscopic variety. What kinds of ideas and material should he select? What should be the basis of selection? What should he put first? Where ought he to come out? These and other questions like them are matters for decision.

The easiest kind of logical organization to create is one in which the supporting ideas all involve elements of the same nature. That is, if the first is a reason, all the others are reasons; if the first is a point of comparison between two objects, all the others are points of comparison between those objects; and so on. Once selected, such supporting ideas need to be arranged in some observable and effective order, such as a movement from the least important to the most important, from familiar to unfamiliar, from dull to vivid, from specific to general, or from general to specific.

Other orders can be mentioned: likeness and difference, cause and effect, problem and solution. When well done, any one of these organizations results in an arrangement that is so tightly knit that the removal of any single supporting idea seriously weakens or even collapses the whole.

The three basic types of organization (chronological, spatial, and logical) are sometimes used throughout entire selections. In writing that extends for several pages or more, however, the types are usually combined. One or another of the basic types of organization may dominate the writing in its entirety, but within this enclosing framework there usually will be found divisions that have a quite different internal arrangement.

Gerber, John, The Writer's Resource Book,
Palo Alto: Scott, Foresman and
Company, 1957. pp 7-13

This paper was written to illustrate a number of items most textbooks on composition discuss but often fail to illustrate adequately: The paper is of some length (500-600 words), as the textbook instruction reads; it has been developed from an outline. The topic is limited and stated in the Introduction, developed in the Body, and summarized in the Conclusion. Several varieties of expository elements are used--for instance, example and definition. Connotative and denotative language are used alternatively.

An annotated analysis of several of the paper's aspects accompanies the paper in the hope that the student will more readily grasp the nature of the model paper presented.

The content of the paper is related to good style (our topic) in this manner: the cliché, the trite expression, the verbose construction--all these obscure thought and prevent an understanding of the thing under discussion. These faults may also, we assume, obscure personality; but since we have only discussed those items that the student can "consciously control," we need not burden ourselves with the metaphysics of style at this time.

Outline Forms for Paper:

The following three outlines indicate the developmental stages of the paper "Failures in Composition." The first outline is preliminary. It is given from the original as it appeared on the worksheet. The second outline was made prior to the final writing. The third outline is actually a "post-mortem;" however, it does illustrate what happened during the composing of the paper.

Outline I.

Content:	euphemisms triteness, clichés wordiness	**Tone:**	serious? humorous? sarcastic?

Theme: elements that cause flabbiness in writing.

Introduction:	Subject introduced. It may not state subject directly
I. **Wordiness**	Definitions, illustrations, examples, generalizations
II. Clichés	Definitions and examples. Use of concrete images
III. Euphemisms	Definitions and examples Conclusions restate theme

Outline is sketchy, using both sentence and topic structure

Outline II.

Introduction:	Topic stated
I. **Euphemisms**	

Subtopic order has been changed — Reason: The understanding of a comment to be made about triteness depended on knowing the meaning of euphemism

A. Definitions
B. Effects
C. Examples

(Format yields to necessity.) Notice outline has become unified.

1.
2.

D. Restating of results

II. Triteness

A. Definitions
B. Examples
    1.
    2.
C. Restating of point

III. Verbosity (deadwood, wordiness)

A. Definitions
B. Types of errors and examples
    1. Single words
    2. "Excessive prediction"
    3. Wordiness producing confusion
C. Restating of point

Summary General statement of purpose

Outline III

Occasionally the derivation of a word is helpful to give understanding of its usage.

Introduction:

Step 1. Topic suggested by mentioning general area from which specific topic will be taken.

Step 2. Topic is given, stated in general terms only. Many introductions do not go beyond this. Strictly formal academic papers must. If the intent of the paper is not quite clear, a direct statement of the purpose should be given. A student's sense of good writing will be the guide in most cases.

Step 3. Direct statement of topic

I. Euphemisms
A. Attempts at definition
    1. Denotation
    2. Usage

        3. Derivation
    B. Advantages of euphemisms
    C. Disadvantages of euphemisms
        1. Examples
        2. Summary statement of disadvantages

II. Triteness

    A. Definitions
    B. Examples illustrating disadvantages
    C. Summary statement

Examples are used to make a point. Do not give more than necessary to do this.

III. Verbosity

    A. Definitions
    B. Scope of errors
    C. Specific serious errors

        1. Excessive predication
            a. Definition
            b. Examples using comparison and contrast

        2. Summary statement of disadvantages

Conclusion

Main point of paper restated in general terms. Errors under discussion underscored by comparison to other types of errors. This latter element helps give perspective to the topic by placing it again in the general area from which it was drawn.

FAILURES IN COMPOSITIONS

Introduction

Topic suggested

Among the many elements which may cause a piece of writing to fail in its purpose, errors of word usage are often overlooked by students who have already mastered the basic constructions of the language. Intent upon constructing syntactically correct sentences, students often forget that mechanically perfect sentences can carry a load of tired words, useless words, and weak expressions. Wise students will examine their papers for those elements, eliminate them, and replace them whenever possible with fresh, vigorous, direct expressions. It is the purpose of this paper to examine three of the elements that make for dull, flabby, and colorless writing: euphemism, triteness, and verbosity.

Topic suggested clarified narrowed

Topic sentence

Direct statement of intent. Not necessary except in formal academic papers. However it sometimes assists in understanding the purpose.

Roman Numeral I

Definitions

Euphemism is a term used to describe the substituting of a pale "gentle" word for a more common or abrupt name. Euphemisms are associated with discomfort and suffering or with things and acts that are presumed to be offensive to tender ears. The word itself comes from a Greek word meaning "fair speech." Euphemisms can--and often do--indicate human sympathy for harsh experience, but usually in literature and journalism such

Functions of term Further defined

Notice the several methods of defining the the term: ① Direct definition

(2) Reasons for use
(3) Derivation of word

Examples

usage makes for weak and colorless writing. For instance, the use of "passed away," "departed," for "died" lessens the blow perhaps for the individual who has experienced the loss of a relative or friend; on the other hand, it saps the language of the factual strength carried by the word "died." Or, again, to say "underprivileged" for "poor" somehow casts an aura of culture over the referents of the term, and thereby we are robbed of a good denotative word. For what is an underprivileged person? As compared to an over-privileged one? Or an equally (?) privileged one? Two more examples: Although cancer is presently one of the major causes of death, it has become the custom to refer to this disease as a "lingering illness;" "heart condition" is used to refer to any disease of the heart.

More examples.

Summary statements

Final statement emphasizes main point of papers.

Instead of giving us information, these terms rob us of it and tend to confuse us as to the real nature of the thing we are talking about.

Roman Numeral II

Definitions

Akin to *euphemism* but more inclusive is *triteness* or the use of *clichés*. These two terms denote an over-use of familiar words and phrases, as most *trite* expressions are outworn figures of speech, frayed quotations, and weak *euphemisms*. In other words, students are guilty of *triteness* whenever they use (without justification) such expressions as "an icy chill seized him as he heard the news" to describe a feeling. They are guilty of triteness if they write "blushing bride" for a newspaper account. And last, but not least, they are guilty of triteness if they write this "for pleasure, not for profit." True, it is not always possible to find the fresh phrase; we are not always capable of writing strong, vigorous language, but we can be on our guard against the overloading of composition with trite expressions and clichés. Actual names of things, acts, and qualities do not wear out. We drink water all our lives without tiring of it. No matter how many generations have used the terms, "the bread is still bread; the wine is still wine."

Examples used again, but note the variation:
① Worked into content
② Used to carry main idea
3 Used to illustrate and define

Summary statement

Final statement uses metaphorical language not direct denotative speech

Verbosity, deadwood, wordiness--all these terms refer to the use of superfluous words. Errors may range from the single word in "He ended up his career" to phrases and clauses, even sentences and paragraphs. Although it is patently impossible to illustrate all the possibilities for error in the latter items, a few serious errors should be demonstrated. "Excessive predication" is an error resulting from the use of

Roman
Numeral III
Definitions

Range of
meaning

Sub-topic is limited.

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sentences to state details that could more properly be placed in words, phrases, or clauses within a sentence. "Excessive prediction" stems from the lack of subordination, the inability to see proper relationships, or at least, the refusal to indicate them. Notice the following: "The man ran down the road past the cemetery. He wore a long, torn overcoat. The overcoat flapped wildly as he ran. It was night time." Not only does this style of writing waste words; it renders ineffective those that are used. Through subordination the passage will read: "His long, torn overcoat flapping wildly about him, the man fled in the darkness down the road that twisted past the cemetery." The improvement is obvious. Maturity has taken the place of childishness. The situation now bears the possibility of suspense and meaningful development. Again, like condiments used to excess, words can kill the flavor of a concoction they were meant to enhance. Consider this attempt to describe the sun being obscured by dust clouds: "The sun, which had been shining brightly all day up to this time, now, as a result of the swirling dust clouds stirred up by the mammoth winds, changed slowly from

Specific type and example

Type and example →

a golden color that had caused it to look like a bright coin in the sky to a reddish hue which gave it the appearance of a small red toy balloon rapidly going away from the earth below it." This description is overloaded with words that diffuse rather than sharpen the image the author wished to create. The passage could be written in this manner: "Like a fading red balloon, the sun disappeared behind the churning wind-whipped clouds of dust." This sentence does what it is supposed to do. It gives us one definite image, not a kaleidoscope of pictures that mask the very image that was intended. Words, then we see, can obscure as well as enlighten and illuminate.

Notice these examples assist the definition by "exclusion" and "inclusion." Examples say "not this, but "this."

Summary statement again echoes main point.

In summary then, when writing compositions, whether the first draft or the final effort, students should be actively engaged in the art of writing as vigorously and as freshly as they know how, keeping in mind that the deadliest enemy of communication is not the misplaced comma, the lack of a capital, nor even an occasional incorrect construction, but dullness, flatulence, and confusion.

Notice also the conclusion is a vigorous statement, original in its composition. Not a "refrain" or a repetition, word-for-word of the theme as first given.

Summary statement recapitulates the main point of the paper, and underscores its importance by comparing the errors discusse to other types of errors.

I'd like to make some proposals about the use of reason. Though it's a basic human faculty, we hear much less about it today than we hear about imagination or social action. Does it not mediate between these other two, between individual invention and social adaptation? When a man reasons, he sets up a provisional expectation, then he checks it against the evidence pro and con, then he reformulates it in a form strengthened by what he has discovered or called to mind. Reason, in other words, emphasizes and then subordinates in the light of knowledge and purpose; it can be both individual and shared.

When Mr. Schevill and Mr. Stone spoke of the need for making choices in a time of change, I think they were speaking of the necessity for reason, that is, for setting up alternative hypotheses, gathering and weighing the evidence on either hand, and then setting up a new hypothesis of preference as a basis for decision. When Mr. Sherriffs spoke of apathy among students, he spoke, I would propose, not only about emotional inertia but about the students' sheer lack of practice in reasoning problems through, in getting from where they are to where they want to go. When Mr. Trow forecast through statistics the new majority man, he forecast of necessity a man who can think for himself.

While we are agreed, as I believe, about the characteristics we should wish to foster in such a man as student, as teacher, and as citizen, some pressures both philosophical and practical have tended to lead us away from our purposes. Copernicus put the sun in the center of our universe, Marx put class and state, and Freudians put an inner mystery. The practical result has been a fight between romantic individualism on the one hand and behavioristic stimulus-response patterns on the other, with so-called creative expression one minute and so-called "objective" reports and true-false tests the next. David Riesman pictures man torn between inner and outer forces, and the College of Letters and Science names its three divisions, Physical Sciences, Social Sciences, and Humanities, as if in only one-third of his study man were humane, beleaguered even there by brute fact and mass pressure. This is a fearful picture, and one perpetuated for some strange reason by "humanists" themselves.

But there is another picture available to us, that of the Renaissance humanist tradition, that man through his reason mediates between other powers, between animal sense on the one hand and spiritual understanding on the other--that man has all three of these powers, and that reason is characteristically his alone, giving human form to the others. Reason tries to answer for man the question of relation and relevance, the question so what? The world may be hot or cold, bright or dark, good or bad, but how does man know how to feel and act unless he can reason out the relevance of these states--which leads to which, which is subordinate or alternative to which? This Renaissance view has been confirmed by modern science. As Einstein has reminded Copernicus, though earth may not be the center of our universe, the center of perspective is still the human point of view. From this point of view physical science is not cold impersonal, because what we know of it is warmed by the questions we ask of it. From this point of view the inner psyche is not a bafflement--rather its many likenesses from one person to another provide the basis for communication between us. And from this point of view social forces are not pressures against the inner psyche but powers emerging from it and establishing the contexts in which individuality may come into its own. From such a point of view the natural division of man's studies is one based on the major substances of his concern: materials, actions, and artifacts--and to all of these his valuing, imagining, and reasoning powers are applicable.

Say, therefore, that you are a teacher of science or a teacher of history, or a teacher of art, and in any of these realms of emphasis your students say to you, as many today do, I want to think clearly, but what does it mean to think clearly?--how do you reply? I think one might well reply with practice--with an example first of all from everyday life. You hope to go to San Francisco one evening this week-end. Which way shall it be? The short way across the Bay Bridge, or the long by San Rafael where you have friends you would like to see? Set up the hypothesis that the long way would be better, then check against it the amount of time you have to spare, the fact that your friends are or are not at home, the dependability of your car and of the weather--and so on--and in the light of all available evidence, conclude by either confirming or revising your hypothesis. Why, it's simple, says the student, I've been reasoning all my life!

Then we may ask him the question, why doesn't he reason thus cogently when he writes? Is it partly our fault? Let us think of the formalities of the process. Our basic unit of meaning in English is the statement--saying something about something--the applying of a predicate to a subject. If our subject is "The best way to San Francisco this evening." the predicate may read "is by way of San Rafael." The predicate is the responsibility taken by the maker of the statement as he not only selects the subject but chooses what to say about it. After he has made the statement, he backs it up with reasons, with evidence, and this is the function of the paragraph, to provide a unit of evidence. The first help we can give the student then is to make him see whether the predication he has chosen to make, the verb he has chosen to apply to the subject, is really supportable by what he knows or can discover, and then second, to see whether he has arranged the elements of support in the best order and connection for his purposes. A syllogism, the classic unit of reasoning, is in itself a small paragraph. I want to say something about Socrates, and what I want to say about him is that despite his great wisdom he is still mortal. Why is he mortal? Because *all* men are mortal, and Socrates is a man, as I can go on to demonstrate in a paragraph of characteristics. Much of our thought concerns "somes," rather than the "all" referred to in this syllogism, but the pattern can be adapted.

In other words, reasoning means giving reasons: that is, it deals with the relations between statements, and these relations are of a few basic kinds: basically of cause or purpose--*if* this, therefore this, *or* this--both are impossible at once; or of association--this *and* this go along with this. In other words, these are kinds of possible simultaneity or sequence of statements.

Once a student recognizes that his own thought moves in these basic relations--perhaps just because he is a man and all men are mortal--he will be apt to enjoy both art and the social force of the simple reasoning process of the paragraph. His planning or outlining will show first what main point of predication he is planning to make about his subject, then the main blocks of material he will use to support it, with *pro* connections *and*, *or*, *if* and *con* connections *but*, or, though; and finally a new main point, revised from the first hypothesis in the light of the evidence as it has developed. It is the predicate, not the subject, which is planned to be thus supported and modified. There is no such thing as too large or unwieldy a subject; it is what the student wants to say about the subject that needs estimation. A student who tries to outline his material rather than his idea is back in that impersonal limbo of pseudo-objectivity, where mind means little.

A few years ago in the University of California English Department we tried an experiment with rational organization in composition by asking all students in all sections of English 1A to write in class for a half hour on a topic they all knew about--their own home towns. The danger was that most of the students began with an unsupportable predication, and therefore never really managed to develop any support for it. For example, the most common proposal was: "My home town is the best little home town in the world." This statement would have demanded a demonstration surveying other good little home towns in the world and showing why theirs was best. But it turned out that was not what they had meant. They said they had meant, "I like my home town a lot." But this, you see, would have again required a support they were not prepared to give--a demonstration of the qualities of the new subject, I, in its relation to the town. Working back from the actual main steps of demonstration in many essays--for example: point one, my town is friendly; point two, my town is located on a main highway; point three, my town boasts a big canning factory--we may learn that the student is not really supporting any predication at all, and is not taking any personal responsibility but is borrowing fleeting cues from his memory of Chamber of Commerce ads. Indeed, when we reported on our experiment to College English, Mr. Hatfield, then the editor, reprimanded us for the lack of motivation in the assignment, asking how students could organize when they didn't care. I agree that a heartfelt interest could have been made for more responsible predicating and substantiating for some students, as indeed it did; but I think that, for many, even a simple sense of the rationale involved would have been sufficient. In fact, many did invent supportable predicates, whether they cared or not; for example: "My home town has changed overnight," "My home town is the biggest city in America but its still a home town," My home town

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is the home of California brandy"--these are all supportable propositions in their pleasantly different ways.

But note too, that the lack of ease which the majority felt in the assignment was not only a weakness in the logic of the majority, it was a weakness also in the understanding of the teachers of 1A. Over the years since then we have come to realize that assignment by topic is extremely artificial, not only because unmotivated, which was Mr. Hatfield's view, but because too far removed from the central unit of thought, the statement. It is the question to be answered, rather than the topic to be predicated, which gives the student the most central clue to the order and structure. Only after he can handle questions easily can he move on easily to those mere half-question which are topics. And we learn from assigned papers in all departments how hard it is for the student to recognize the structure implicit in questions. For example, if the question in a history course is "What was the difference between the fall of Greece and the fall of Rome," the average student will not even notice that the key word, the subject, here is *difference*, and will therefore not write a paragraph contrasting the two falls, but will rather do just what the home-town student did, give a few cues in response to the cue words *Greece* and *Rome*, which may be factually accurate but which may not be relevant to the question of difference at all. As a basis for difference or contrast, the assumptions of likeness need to be spelled out; as, for comparison, the assumptions of difference.

Recently, on this campus and at Davis, we have been working on a new plan to stress the uses of reason in writing in every field where writing is meaningful, indeed, where reading and speaking are meaningful also, or any use of thought in language. Teaching assistants and readers in all participating departments are focusing on showing students the relation between the structure of the questions asked and the materials of substantiation thus made necessary in the answer. In the study of English literature to which the English Department is devoted we have always tried to make this emphasis--but too often it has seemed to stop with literature, not to extend to history or geology. Through the assistants and readers now we are trying to remind students of the universality of the need for reasonable writing--the equal need for it in every field.

Sometimes instructors in other departments say "But it's the English department's job to teach English, not ours." Here is a great confusion based on a telescoping of terms, a confusion of the English masterpieces which are the subjects of departments of literature with the English language which is the medium of thought in all fields. As the subject matter of English departments and courses is literature in the English language, in that subject matter as in any other, but neither more nor less than in any other, the processes of reasoning are relevant and teachable. Paragraphs on Rosencrantz and Guildenstern, as on the nature of chemical change, on the reasons for the fall of Rome, on building a bridge, on electing a President, need to make their supportable predications and then to support them. Just today one of my colleagues on the Prose Committee, Professor Benbow Ritchie of Psychology, reported a clear instance of the inextricable relation of subject matter and expression, when in his class for readers and assistants a student used the sentence, "He was an old camel, but grey," and the question was raised, why not and rather than but? The answer depends upon a knowledge of camels; it is not merely a matter of logic. If one should expect old camels to be grey, then and is appropriate; if this color is rare in the old, then but is the proper term. So English is the direct and essential medium of zoological, not only literary, knowledge. And if the Prose Committee, which is made up of faculty members from many fields, can succeed in its efforts to persuade students that their knowledge in every field has life and meaning only in their exact embodiment of it in language, that fact is inert and generalization dogmatic unless related to perceptive questions and answers, it will have achieved something not only in the realm of prose composition but in the realm of reason as well.

Are such hopes wishful thinking, acts of will in the face of scholarship? Rather, there appeared this year in a number of different fields of thought, books which support us in what I take to be our agreement. Think of Elizabeth Sewell's Orphic Voice; my own colleagues' work, Wayne Shumaker's Literature and the Irrational, and

Ernest Tuveson's *Imagination as a Means to Grace*. And consider particularly Roger Brown's *Words and Things*, E. H. Gombrich's *Art and Illusion*, the UC Press reprint of F. J. Teggart's *Theory and Processes of History*. From three different worlds of subject matter these books come to make one point for us over and over. E. H. Gombrich is Director of the Warburg Institute in London, one of the great posts of art in the world, and he endeavors in *Art and Illusion* to show us that as we see a cow in the field, we paint a cow or see a cow in a painting, not as a bare fact but as an hypothesis, a theory or concept of cow, so to speak. So the painter Constable, when he portrayed a meadow as green rather than as the usual brown of the day, was portraying not an obvious fact but a theory, one so heretical that the Royal Academy called for the removal of "that nasty green thing." Gombrich supports what he calls the "searchlight" rather than the "bucket" theory of mind, saying, "All culture and all communication depend on the interplay between expectation and observation, the waves of fulfillment, disappointment, right guesses, and wrong moves that make up our daily life." (p. 60). And again, "Without some starting point, some initial scheme, we could never get hold of the flux of experience. Without categories, we could not sort our impressions." (p. 88).

In another field, Roger Brown of M I T in *Words and Things* undertakes to clarify for us the fact that words and even things are categories as they are recognized; that is, words and things themselves are not just facts, but ideas among which one must choose: "Any collection of objects or events is susceptible of a large number of alternative categorizations--exclusive, conjunctive, disjunctive, or relational." (p. 13). Though animals may be taught to follow cues, says Brown, they cannot acquire language with its major traits of phonological structure, varying of shared categories, and extension to new instances or categories. "By experiment we discover expectancies linking categories or variables." (p. 342).

F. G. Teggart's *Theory and Processes of History* argues against the concept of history as a sequence of isolated individual unrepeatable events. We cannot even know what events to put in a sequence unless we have made some assumptions about their qualities and connections. To believe in something is to believe in its categories and continuances--and thus in its possibilities as well as its actualities. Rational history notes the similarities in events and in observed processes of change, and asks both what things are and are like and how they have come to be. We achieve stability by association, exchange, imitation, that is, by gradual change rather than by disruption, yet there may be, as in evolution, sudden leaps from within as well as disruptions from without. The scientist and the historian share with the artist the need to guess and to imagine as well as to observe. As Teggart says, (p. 164) "Consciously or unconsciously, all facts observed and set down have relation to some notion, hypothesis, or theory ... Actual scientific inquiry begins, not with 'learning' what is already known of a particular subject, not with the collection of materials, but with the perception of some difficulty in the current explanation of phenomena. "What ensues upon the perception of a difficulty is sustained cogitation." And cogitation means more reasoning, more learning, more making of sustainable propositions.

These three books are supported by an older but no less modern work, Morris Cohen's classic Reason and Nature republished in 1953. Cohen sees reason, like nature, constructing patterns from variety. Given a flash of intuition, a vision, reason looks around to see what are the other possibilities; as Roger Brown has said, it differentiates. It is alert to alternatives and to the plain inconvenient facts which Mr. Trow spoke up for. Thus the basis of reason is doubt, wonder, curiosity. It enriches us with a greater number of hypotheses of anticipations of nature, and thus makes it possible a richer variety of observations, (p. 82), a recognition of what Cohen calls "the ineradicable contingency of existence" (p. 136). "Logic enables us to organize fields of experience by providing us with relations like exclusion and inclusion whose recognition contributes sanity. A day cannot become a piece of butter and a color cannot become a sneeze" (p. 144). "Everything is connected in definite ways with definite other things, so that its full nature is not revealed except by its position and relations within a system." (p. 150). "Every concrete existence is the intersection of innumerable relations"--

and different ones of these are perceived in different times. "So purposive human conduct exhibits discoverable uniformities" (p. 330), yet novelty is always possible. Cohen the lawyer and logician agrees then with Brown the psychologist and linguist and Gombrich and Teggart the historians of art and society, upon the subordination of inert fact as of subjective hunch to the processes of hypothesis and demonstration. We may note that these men ask for the all or nothing proofs of the old syllogisms, to which modern sematicists have been so opposed, but rather for simple testable possibilities, for the *somes* rather than the *alls* of logic. So, as in debate, we need not ask for pure scientific proof, but rather for the weighing, under a proposition, of the positive and negative evidence for it. As Elizabeth Sewell puts it in her more poetic way in *The Orphic Voice*, (Yale, 1960, p. 14), "poetry and science are activities in which thinker and instrument combine in some situation which is passionately exciting because it is fraught with possibilities of discovery." The other day I read in a book called *Schools for Tomorrow* by Alexander J. Stoddard, an interesting book about the use of television in teaching, a statement that seemed to me a confusion--of the sort I have been trying to argue against here. Under the heading "How We Learn" it said as follows: "Learning consists fundamentally of two phases. The first has to do with gathering the raw materials of learning through one or more of the senses. The second involves doing something with or about one's sensations, that is, turning these raw materials into the finished products of knowledge and wisdom. The first phase might be called *perception* and the second phase *thinking*."

Every other book I have been quoting from today has been devotedly opposing such a view--by trying to show biologically, psychologically, historically, linguistically, artistically, that man does not receive raw materials through the senses and then try to make meanings of them through the mind. Rather, the meanings that he makes, tentative and provisional as they may be at every stage, lead him to look for materials of experience which will test his meanings. So the student does not need to stuff his mind with so-called "facts" before he can be responsible for a tentative statement; and so, on the other hand, for any statement he makes he can be held responsible. If we do not teach the student how to make responsible statements we succumb again to the myths of "raw fact" or of individual autonomy, and make him the victim either of the outer world or of the inner. Thus the dangers on the one hand of the so-called "report" in composition-writing, which leads to an inert sort of copying, and on the other hand the dangers of so-called "creative" writing in which anything goes because there seems to be no valid outer check.

Two teachers of English at the College of San Mateo, Elizabeth Kaupp and Jean Wirth, recently made a study of the suggestions for the teaching of high school and college composition presented in journals and handbooks of composition over the past few years, and found that either the so-called "creative" assignment or the so-called formal practical assignment like report and letter-writing bulked large. I hope that the books of 1960, along with many others, may help change some of this emphasis--moving away from "raw material" and "social adjustment" toward the center where they can meet in thoughtful argument--the making of statements based on interest and speculation and the supporting of them by adequate evidence pro and con. The procedure does not have to be as formal as the recent College Board's proposals would suggest. The old-fashioned elaborations of so-called Logic and Rhetoric and of, perish the thought, Description are far less important to us than the simple recognition and practice of reason as the relation of hypothesis to evidence, of statement to substantiation.

Mr. Sherriffs very vividly reminded us that a few direct words, even to individuals chosen at random, can provide an emotional basis for improved work. I can add to that experience the one that the Committee on Prose constantly finds to be true. If just after one midterm has been given and just before the next one is to be, the instructor or even the reader spends a mere half an hour talking about the logical structure of the preceding questions and of possible future questions, and the implications of such logical structure for both the form and substance of the answers, more than fifty per cent of the class improve a whole grade, while in the normal class only about twenty per cent improves. There may be some improvement in understanding, therefore, as well as in emotional motive, if the patterns of our assumptions are realized to be not arbitrarily operable, but clear and usable.

When we read the Conant report or the Rockefeller report, we find ourselves dealing with large impersonal forces--with sizes of rooms, exhaustion of teachers, curricular units, and mass oppositions to foreign countries. Or when we turn in distaste from such generality we find ourselves in the equally puzzling interior realm of individuality, justly mysterious and irresponsible to generalization. Why should we allow ourselves to be pulled between these two arbitrary poles, when what we share is that very human power which philosophers have always spoken of, the power to agree on basic issues and to subordinate minor issues to major? For the Renaissance humanist, such reasonable power served to mediate between man's sense and his spirit; so today it may mediate between man's psyche and his society. A number of years ago, Robert Nisbet, now at Riverside, wrote a book called The Quest for Community, in which he warned the so-called individual autonomy at one extreme and totalitarianism at the other tended to create a vacuum in between where men actually live, and that men, to prevent this vacuum, need to strengthen the working categories of their own activities--their church, their club, their voting precinct, their job, to build a solid structure of human community between the opposing forces of the personal and impersonal.

I'd even prefer to ignore of this myth of forces. I don't think it's a productive one for us any more, though it may have been when Marx and Freud set up its two poles in the nineteenth century. I'd like to look at a classroom of thirty students--and I'd like to say, as a teacher, not, here are thirty individual forces seething with complexity, nor here outside the window stands the pressure of society, but rather: outside the window it is a sunny or rainy day, and if it's quiet enough out there so we can hear ourselves think, and if bells don't ring and messengers enter, and collections get taken, the pathetic buzz and confusion so well portrayed in the Schorer San Francisco report, here's a chance for thirty students each to his own degree, advanced or remedial with equal profit, to work out some of the steps of thought necessary to get him along from his own hunches and beliefs toward fuller hunches and beliefs substantiated by more evidence. In math sections, in history, in French, in English, in art, in biology, I'd ask the students day after day first to write down in a sentence or two their understanding of a certain material of study at this particular point, and then to back up this statement with statements of the evidence on which it is based. Day after day I would, indeed do, give them practice, not in elaborate papers but in short paragraphs, in using major terms of relation which are the bases of verbal reasoning: the difference between positive and and negative but, between positive if and negative positive therefore and negative however, until it dawns on them, in a way that is always a pleasure, that thinking is not a vast welter, but a simple set of clearly definable and usable patterns for learning to get, whether in metaphors of inner or outer, lower or higher, from where we have been to where we are to where we want to go.

One of you recommended to me the heartening article in the October Digest on new horizons for students in New York's asphalt jungles. What the good teachers in Junior High School #43 were doing was not only to increase the student's direct experience of books, of music, of plays, but also to increase his capacity for taking responsibility for his own experience--for anticipating, theorizing, controlling his experience. How different was the discouraging New Yorker story of the Indiana students in the "Yellow Bus" who saw almost nothing in the "raw materials" of New York because they had no preparation, no hypotheses, no "prestructuring" for anything but cafeterias and Coney Island. It is the yellow bus I plead against, the well-fed children, democratically organized, who travel from nowhere to nowhere holding elections all along the way but not really knowing where they are going or what they are voting for. Sometimes we are told that the student's effort to "prestructure" his material is dangerous, that it imposes patterns upon "raw material." I have been hoping to suggest that the pattern it provides is the pattern of humanity; both stable and changeable--that prestructuring may well change, in the light of new evidence, to a very different post-structuring, but that without its guidance at the outset the evidence cannot be evidence but mere dross, mere material susceptible to either mechanical manipulation or subjective distortion. This is not to speak against social organization or the unique powers of the individual mind, but it is to try to focus our responsibilities as teachers in the central realm where men can best agree, the realm where they can learn to establish in all their fine and simple guiding lines the processes of the reasoning mind.

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LITERATURE

SUGGESTED TITLES
FOR CLASS USE

Ninth Grade

Novels 3
The Short Story. 16
Myths, Legends, Epics. 18
Shakespearean Plays. 18
Drama. 18
Essays 18
Poetry 18

Tenth Grade

Novels 19
The Short Story. 37
Myths, Legends, Epics. 40
Shakespearean Plays. 40
Drama. 41
Essays 41
Poetry 42

Eleventh Grade

Novels 43
The Short Story. 55
Myths, Legends, Epics. 56
Shakespearean Plays. 57
Drama. 58
Essays 59
Poetry 59

Twelfth Grade

Novels 60
The Short Story. 64
Myths, Legends, Epics. 66
Shakespearean Plays. 66
Drama. 69
Essay. 70
Poetry 70

LITERARY LISTS

The purpose for which a work is studied rather than the particular work provides the stability needed in a sequential program.

The intention of the lists is not prescriptive. Individual schools should consider carefully the recommendations made and designate which titles are to be used at what grade in their schools.

For convenience of reference, the lists are arranged by grade level, each level indicated by a color division. Within each grade level are listed titles for the novel, short story, myth-legend-epic, Shakespearean play, drama, and essay. Included for some of the listed works are selected comments from resource materials, titles of pertinent articles, and teaching aids, none of which are intended to be definitive.

NOVELS

Clark, Walter Ox Bow Incident

Ryan, Margaret, TEACHING THE NOVEL, New York:
Literary Heritage, The Macmillan Company, 1963

Evaluative Essay

The novel has been called a five-act tragedy. The classical tragedy was a play with a hero, a nobleman whose nature contained a tragic flaw that caused his downfall. If in any sense this is a tragedy, who is the hero? What is the tragic flaw?

Suggestions for Writing

From the following quotations select one expressing an idea with which you agree or disagree; refer to the novel to insure understanding of the context in which it is used. Develop your essay with material from the novel and from any other source you wish, but be sure you show the universal application of the idea, especially to persons your own age.

"And it's infinitely more deadly when the law is disregarded by men pretending to act for justice than when it's simply inefficient, or even when its elected administrators are crooked"

". . .pleading with us again, not to go as a lynching party, not to weaken the conscience of the nation"

"Most men are more afraid of being thought cowards than of anything else, and a lot more afraid of being thought physical cowards than moral ones"

"All any of us really want any more is power"

". . .we'd be the laughing stock of the country. . ."

"Hanging is man's business. . ."

"Most people. . .see the sins of commission, but not of omission"

Carpenter, F. I., "West of Walter Van Tilburg Clark," *English Journal*, Volume 41 (Feb. 1952), pp. 64-69

Clark's best novels are certainly THE OX BOW INCIDENT and THE TRACK OF THE CAT, and both are tragic. The one describes the lynching of three innocent men, and the subsequent suicides of the leader of the posse of his son. The other describes the killing of one rancher boy, a mountain lion and the accidental death of his brother in attempting to track down "the cat." The first seems a little like Stephen Crane's brief THE RED BADGE OF COURAGE, the second more like the long tragedies of Eugene O'Neil.

Technically THE OX BOW INCIDENT is clearer, although perhaps not more important. ...Its form is that of the traditional western, as are all its physical events. But its idea is that of a morality play, and there are arguments about conscience and the nature of justice. Its characters live vividly on both levels, acting out their tragedy of right and wrong. But the radical originality of the book lies in the fact that the traditional "western" values were reinterpreted. ...The novel is the story of the tragic failure of an ideal in action--the "western" ideal of law and justice. It can also be taken. . .as a parable of the tragedy of Western civilization.

. . .THE TRACK OF THE CAT is an utterly different kind of novel--it is psychological, internal, and symbolic. . .in idea THE TRACK OF THE CAT is also a parable of the tragedy of Western man. Again the self-appointed "leader" and man of action destroys *himself*, and the impotent dreamer--idealist also fails and is destroyed. And again the apparent evil is hunted down! "the cat" is killed. But the real evil remains: their symbolic black cat, like the symbolic white whale of a century before, remains in the nature of things to trouble men's minds.

THE TRACK OF THE CAT attempts to create--or to recreate--a myth. It tells the old story of Man against Nature. When a demigod, or superman, tries to overcome the Nature of things and to kill that Black Cat which is the essence of all evil, he fails and is destroyed.

Lee, L. L., "Walter Van Tilburg Clark's Ambiguous Dream," College English, Volume 26 (Feb. 1965), pp. 382-7

A general review of people and places in the novel
GREAT EXPECTATIONS

Directions: Put the letter of the correct answer in the blank to the left. Write Cap before those letters which are capital letters. Use no letter more than once.

___ 1. Hammersmith
___ 2. Blue Boar
___ 3. Three Jolly Bargemen
___ 4. Barnard's Inn
___ 5. Walworth
___ 6. Little Britain
___ 7. Hulks
___ 8. Satis House
___ 9. marshes
___10. Mill Pond Bank
___11. Newgate

a) home of Artful and Bounceable
b) had a child named Pip
c) was "for" Magwitch
d) asked Pip to forgive her
e) Magwitch's daughter
f) took care of her invalid father
g) helped Herbert row during the escape
h) the inn where Pip stayed overnight at his village
i) watched for "John" to flop out of the wall
j) was haunted at his death by an image of Miss Havisham
k) brought Pip up "by hand"

___12. Biddy
___13. Campbell
___14. Miss Havisham

l) wore many rings, etc. which had been given to him
m) is much like Bottom in A Midsummer Night's Dream
n) Matthew Pocket's wife

___15. Clara
___16. Miss Skiffins
___17. Molly
___18. Biddy's grandmother
___19. Estella
___20. Drummle
___21. Magwitch
___22. Startop
___23. Wemmick
___24. Provis
___25. Arthur
___26. Orlick

o) attended the Gargary Christmas dinner with his wife
p) where Pip spent his first weekend in London
q) where Herbert met Clara
r) wore a canary waistcoat, blue coat, cream breeches, etc.
s) where Pip went with Wemmick while waiting for Estella
t) went to Cairo to start a business
u) helped Herbert and Startop save pip from Orlick
v) home of the Aged Parent
w) was Estella's mother
x) the place of "enough"
y) name to which Jaggers wrote in New South Wales
z) wore green gloves

___27. Jaggers
___28. Herbert
___29. Trabb's boy
___30. Handel
___31. Aged Parent
___32. Raymond
___33. Avenger
___34. Mr. Waldengarver
___35. Uncle Pumblechook
___36. Mr. Hubble

Cap. A) where Pip received two one pound notes
B) identified with Belinda as one of the "elect"
C) place from which Compeyson escaped and was returned
D) Made Pip practice his arithmetic
E) registered name of Mrs. Whimple's newest tenant
F) Garden Court
G) Bill Barley's home, location
H) was Pip's first official teacher
I) Clara's landlady
J) beat up Pumblechook

K) lime kiln is located there
L) always agreed with Camilla

(See

M) arranged secretly
   to provide Herbert
   with a job
N) probably killed
   Compeyson

Drew, Elizabeth, "Charles Dickens: *Great Expectations*," in *The Novel: A Modern Guide to Fifteen English Masterpieces*, New York: Dell Publishing Co., Inc., 1963, pp. 191-207

Hudson, William H. Green Mansions

Hugo, Victor Les Miserables

Lee, Harper To Kill a Mockingbird

Book review for TO KILL A MOCKINGBIRD

"Miss Lee's problem has been to tell the story she wants to tell and yet to stay within the consciousness of a child, and she hasn't consistently solved it. Some episodes in the trial and the melodramatic conclusion seem contrived. But her insight into Southern mores is impressive and in Atticus she has done a notable portrait of a Southern liberal." Granville Hicks, Saturday Review 43:15 July 23, 1960

Bruell, E., "Keen Scalpel on radical ills: CRY, THE BELOVED COUNTRY and TO KILL A MOCKINGBIRD, English Journal, Volume 53 (Sec. 1964), pp. 658-61

Michener, James Bridges at Toko-ri

Saroyan, William Human Comedy

One sentence exercises

After failing to satisfy his son's and customer's desires, Mr. Ara explodes "Is no cookies--raisins in!" In one sentence, explain what Mr. Ara means.

Mrs. Sandoval and Mrs. Macauley are both shown in relation to death. In one sentence, contrast the attitudes of the two women toward death.

Schaefer, Jack Shane

Ryan, Margaret, TEACHING THE NOVEL IN PAPERBACK, New York: Literary Heritage, The Macmillan Company, 1963

Study Guide: (Selected questions)

Chapters 1-3

1. How does the author suggest the contradictory aspects of Shane's character? Pick out phrases and sentences which convey the impression of mystery concerning him. Why are his coordination and economy of movement emphasized so early?

2. Why does the story gain from being told from the point of view of a boy? How is the viewpoint chosen pertinent to both plot and theme?

3. Explain "A bad one is poison. A good one's straight grain clear through."

Chapters 4-7

1. Bob says that routing out "that old stump was not really so important." Why is it important to the men? To the novel?

2. Why is Bob so appreciative of the way Shane treats him? Why is Shane's treatment of Bob significant to an idea underlying the novel?

3. In what way did Shane become "a sort of symbol"? Symbol of what?

4. Why are these lines significant to the novel? "There's only one thing really wrong with you. You're young." "I mean what you've done to Shane."

Chapters 8-11

1. How does the author suggest the potential of an emotional triangle, while at the same time showing that Shane's primary interest is in the family as a whole? Having completed the novel, you can recognize the author's purpose in allowing Shane to influence Marian as he does. What is that purpose?

2. How is tension maintained during a period of quiet and seeming peace? The words "He rode easily... It was the easiness of a coiled spring, of a trap set" are used to describe Shane. Could these words just as well describe the unravelling of the story? Support your opinion.

3. Explain "we're bound up in something bigger than any one of us."

Chapters 12-16

1. Fletcher says, "if only people would show sense." What essentially did sense in others mean to him?

2. Explain "He was the symbol of all the dim, formless imaginings of danger and terror in the untested realm of human potentialities beyond my understanding."

3. Explain the pertinence to the novel as a whole of "a good man and a good tool, doing what had to be done."

Steinbeck, John **Pearl**

Chapter I - II A WAY OF LIFE

1. What is the song of the family? How did Kino hear it? Why does the author state that the old songs remained, but no new songs were added?

2. How are we made aware of the closeness between Kino and Juana?

3. How does the author show you Kino's closeness to nature?

4. Why didn't the doctor want to see the baby when it had first been stung by the scorpion? What does this tell you of his values? What else does the author tell you about the doctor from his description?

5. Why did the crowd which followed Kino and Juana to the doctor's house feel ashamed? What was the basis for this feeling?

6. Why didn't Juana feel that her treatment (sucking out the poison from the scorpion bite and making a flat, damp poultice for the baby's shoulder) was as good as the doctor's treatment would be?

7. Why did Juana feel that it was "not good to want a thing too much"? Have you ever felt this way?

Chapter III - V THE PEARL

1. Why did the news of the pearl travel so fast? How can you explain the reactions of the citizenry to the news of the pearl?

2. What was the most important thing that Kino thought the pearl would bring? Why was this so important? Other than the materialistic things the pearl could bring, what value did Kino see in it?

3. Why did the song of the evil and the enemy start?

4. Why did the doctor come now? How did he "cure" the baby?

5. Who do you think came to steal the pearl the day before Kino tried to sell it?

6. What made the day that Kino and Juana went to sell the pearl such an occasion?

7. Why did Kino's people sell the pearls at prices they knew were unfair? Why did Kino refuse to sell the pearl to the dealers? (Dig deeper than the obvious answer.) What did Juan Tomas mean when he said: "You have defied not only the pearl buyers, but the whole structure, the whole way of life. . ."?

8. Why did Juana think the pearl was evil? Do you agree with this feeling? Explain.

Chapter V - Page 114 THE FLIGHT

1. Had Kino changed since he found the pearl? Explain.

2. Why did Juana try to throw it away?

3. Why did Kino and Juana go into hiding?

4. Who do you think was the stronger, Kino or Juana? Support your decision.

Pages 114 - 118 THE RETURN

1. Why did Kino and Juana return?

2. Why did Kino throw the pearl away? Under the same circumstances, how would you have reacted? Why?

3. What did Kino and Juana learn from their life after the pearl had been found?

4. Was the pearl really an ulcerous evil thing?

Eisinger, C. E., "THE PEARL and the Puritan Heritage," College English, Volume 12 (March 1951), pp. 323-9

French, Warren, John Steinbeck, Twayne's United States Authors Series

Karsten, Jr., E. E., "Thematic Structure in THE PEARL," English Journal, Volume 54 (Jan. 1965), pp. 1-7

Steinbeck, John, "My Short Novels," English Journal, Volume 43 (March 1954), pp. 147

THE SHORT STORY

Beachcroft, T. O. "The Erne from
the Sea"

Callaghan "The Snob"

Daly "Sixteen"

de Maupassant "The Necklace"

Doyle "The Adventure of the
Speckled Band"

Henry, O. "Ransom of Red Chief"

Henry, O. "After Twenty Years"

Henry, O. "The Gift of the Magi"

Jackson "The Hero"

Kipling "Rikki Tiki Tavi"

Lemmon "Bamboo Trap"

Mansfield "The Doll House"

Milne "House at Pooh Corner"

O'Flaherty "The Sniper"

Poe "The Pit and the Pendulum"

Poe "The Black Cat"

Saki (H. H. Munro) "The Open Window"

Saroyan "A Young Man Destined to
be Another Jack London"

Saroyan "Romance"

Scoville "The Reef"

Steinbeck "The Chrysanthemums"

Stephenson "Leiningen Versus
the Ants"

Serling, Rod "The Monsters are Due
on Maple Street"

Thurber "The Night the Ghost Got In"

MYTHS, LEGENDS, EPICS

Mythology by Edith Hamilton

Aesop's Fables

SHAKESPEAREAN PLAYS

Merchant of Venice

Midsummer Night's Dream

Taming of the Shrew

Twelfth Night

DRAMA

To be completed

ESSAYS

To be completed

POETRY

To be completed

SUGGESTED TITLES
FOR TENTH GRADE

NOVELS

Bronte, Charlotte Jane Eyre

Woolf, Virginia, "Jane Eyre and Wuthering Heights," in The Common Reader, New York: Harcourt, Brace, and Co., 1953, pp. 159-165

Buck, Pearl Good Earth

Ryan, Margaret, TEACHING THE NOVEL, New York: Literary Heritage, The Macmillan Company, 1963

Evaluative Essay

Her daughter quotes Olan as saying that Wang cannot make others suffer because he is "too kind and weak for pain." Do you agree that this is basically true of him? Write an essay in which you take either the affirmative or negative; develop your statement with specific incidents.

Wang, regarding the theft of the jewels, concludes that Olan did not know what she was doing but took them as a child might take candy, because of their bright colors; furthermore, he believes she would have kept them hidden all her life. Do you agree with Wang, or does he underestimate Olan on either or both counts? Marshal evidence to support or refute both these judgments; you may agree with one and disagree with the other if that is the way you see the situation. Consider what you know of Olan from what she has said and from her actions in other situations; use this material in an essay to give your interpretation of the jewel incident.

The last sentence in the novel is "But over the old man's head they looked at each other and smiled." Do you think the author intends this to mean only that the sons will sell the land? If you do not, write an essay telling what meaning you think is intended, showing how the design of the novel--its plot, its underlying ideas, its picture of the social scene--makes of these few words a prophecy of deeper significance and wider scope.

Cather, Willa My Antonia

Clemens, Samuel Connecticut Yankee in King Arthur's Court

Douglas, Lloyd C. Magnificent Obsession

Dostoevsky, Fyodor Gambler

Wellek, Rene, Dostoevsky, Twentieth Century Views

Faulkner, William Intruder in the Dust

Ryan, Margaret, TEACHING THE NOVEL, New York: Literary Heritage, The Macmillan Company, 1963

Final Discussion

These "topics are intended to suggest a logical order of procedure rather than a number of individual discussions."

1. Conflict
    a. Protagonist: Chick, who must choose between social conformity and personal moral responsibility
    b. Forces Working for Him: Lucas, who unknowingly initiates him into the significant world of human relationships; Aleck and Miss Habersham, who support him in his search for truth; Stevens, who deliberately fosters his intellectual comprehension of the relation of individual responsibility to public morality.
    c. Forces Working Against Him: Historical events, which planted the seeds of his problem; his environment, which aggravates the problem by trying to perpetuate a social structure that ignores human values.
    d. Denouement: It is important the students see that the solution consists in the fact that
        1) Chick is learning to think for himself: He no longer automatically accepts the pronouncements of his

uncle, whose remarks he labels as those one might expect from a lawyer; not until Stevens admits that his interpretation of the South, if it is to be valid, must be implemented by humane actions--not in fact until he shows he "is not too old to learn"--is Chick able not only to accept the imperfections in his uncle, in his people, even in himself, but also to realize that he can maintain his integrity within his cultural environment.

2) Chick has gained wisdom and humility: Faulkner does not suggest that the basic problem has been solved, nor does he allow the boy the luxury of thinking his task "finished;" at the end of the novel Stevens' "three were enough last Sunday" is quickly deprecated with Chick's "One and two halves would be nearer the truth"--and then one final reiteration of "Just don't stop."

2. Roles of individual and groups
    a. Lucas, the intruder in the dust, focal point of the plot and symbol of the theme
    b. Chick, who, resisting the pressures of tradition, acts according to his own moral judgment
    c. Stevens, both his nephew's mentor and the spokesman for his culture
    d. The Negroes, who have the "capacity to wait and endure and survive"
    e. The Gowries and their kin of Beat Four, a maverick group, who make their own laws and mete out their own punishments
    f. The people of the county who, imbued with the myth of the Negro--the belief that certain attitudes and patterns of behavior characterize all Negroes, making them inferior to white--respond to particular situations with clichés and stereotyped action
    g. The representatives of the law, inclined to accept circumstantial evidence as proof of guilt, going through the motions of guarding Lucas, but with the certain knowledge and with no apparent concern that their protection will prove inadequate against an aroused mob.

3. Themes--one as counterpoint to the other
    a. Acquiring and maintaining mental and emotional maturity demand continued effort to act according to one's rational and moral nature
        1) An individual cannot escape his destiny; it must be worked out within a certain time, a particular social framework, a specific historical context.
        2) An individual necessarily shares much with his community, but he must sharply distinguish between social pressure and the dictates of his humanity.
        3) An individual maintains his integrity by acting according to his humanity; he achieves immortality of his deeds recorded in the chronicle of the human race.
        4) An individual can affect history either by acting in accord with his human nature or contrary to it; each present act either perpetuates or reshapes the design of the past, thus influencing the future.
    b. The South must work out its own destiny within its own social framework and its own historical context; it can do this only as more and more Southerners consistently act accordingly to their humanity.

4. Form - Discussions reviewing structure and style are likely to produce better results if the class has been previously divided into groups--all members working independently--to be ready with comments on and illustrations of a selected aspect of the author's craftsmanship. For example:
    a. Effect of opening the novel at the time selected instead of four years earlier
    b. Effect of interweaving plot and theme so closely
    c. Effect of humor; examples
    d. Examples of apt comparisons
    e. Examples of irony
    f. Emotional effects created primarily by the choice and arrangement of words

Hoffman, Frederick J., William Faulkner, Twayne's United States Authors Series

Gerstenberger, D., "Meaning and form in INTRUDER IN THE DUST," College English, Volume 23 (Dec. 1961), pp. 223-5

Stewart, R , "Hawthorne or Faulkner," College English, Volume 17 (Feb. 1956), pp. 258-62

Warren, Robert Penn, Faulkner, Twentieth Century Views

Hemingway, Ernest Old Man and the Sea

Beaver, J., "Technique in Hemingway," College English, Volume 14 (March 1953), pp. 325-8

Cotler, J. M., "OLD MAN AND THE SEA: open literary experience," English Journal, Volume 51 (Oct. 1962), pp. 459-63.

West, Jr., R. B., "Three Methods of Modern Fiction: Ernest Hemingway, Thomas Mann, Eudora Welty," College English, Volume 12 (Jan. 1951), pp. 193-203

Hersey, John Child Buyer

Guilfoil, K., "John Hersey: fact and fiction," English Journal, Volume 39 (Sept. 1950), pp. 355-60

Book reviews of CHILD BUYER

"The Child Buyer is appalling in its honesty, and in the undeniable truth of its statement about what we have let ourselves become. ...Critics will not be justified, however, in noting as a fault in the book that the characters are one-dimensional. The characters are meant to be one dimensional."
Margaret Halsey, New Republic 143:21
Oct.10, 1960

"Taken as a work of the imagination, as giving any kind of illusion of life or reality, The Child Buyer is sheer nightmare. The characters are talkative grotesques, air-filled monsters, bobbing and swaying like balloons in the Macy parade on a windy Thanksgiving. There are no stable objects for the mind to hold to, except when the characters are talking about the natural sciences. The people or non-people are consistent only in their total collapse into venality at the end of the book." R. G. Wells, New Republic 143:24 Oct. 10, 1960

"The novel's failure stems only in part from the device the author has chosen: a committee report even of the creation would lack drama. The problem of developing characters, providing tension and suspense are challenging enough in any type of novel. In The Child Buyer they overwhelm the matter and the manner. There are no background noises, no sense of the audience, no awareness of the pulse of life in a frightened town."
F. G. Jennings, Saturday Review 43:21
Sept. 24, 1960

Hersey, John A Single Pebble

Hilton, James Lost Horizon

Ryan, Margaret, TEACHING THE NOVEL, New York:
Literary Heritage, The Macmillan Company, 1963

Evaluative Essay

1. The cover blurb describes LOST HORIZONS as a love story. Do you think this term fits the essence of the novel? If so, why? If not, why not?

2. Explain the title - both its realistic and symbolical significance.

3. Why does the author make it possible for Rutherford to verify some of the details of Conway's story and impossible to verify others? Give examples of each. Do the items in each category resemble each other? If so, how?

Suggestions for Writing

1. Do you think the author considers his plot and theme equally important? Justify your opinion.

2. Choose either Barnard, Mallinson, or Miss Brinklow; examine the individual's past experience, aims in life, temperament, reaction to persons and events, etc.; write an essay in which you explain why Hilton included such a person among those kidnaped.

3. Read either one of these short stories: "By the Waters of Babylon" by Stephen Vincent Benet or "The Portable Phonograph" by Walter Van Tilburg Clark.

   If you choose the first, compare the impact of the short story with that of the novel: Which seems more real to you? Is the greater sense of reality conveyed by the events, the characters, the manner of presentation, or by all three? Consider how much a preconceived notion of what is or is not probable influences your opinion.

   If you choose the second, compare its theme with that of the novel: Any resemblances? Any contrasts? Which literary work presents its theme more effectively? Why?

4. Review the circumstances under which Conway recalled Perrault's regret that "all the loveliest things were transient and perishable." This theme is a favorite of poets. One poem stressing this idea is A. E. Housman's widely anthologized "Loveliest of Trees." Read the poem; then choose either of these assignments:

   Write an essay in which you show the significance of the poem to an idea underlying the events of the novel.

   Compose a catalogue of things, transient and perishable, that seems beautiful to you. Insofar as possible use language marked by imagery and rhythm that will evoke emotion.

Hughes, Richard Innocent Voyage

Knowles, John Separate Peace

Dickenson, William E., ed., "Salinger, Golding, Knowles: 33 Topics to Challenge Able Students," Professional Growth for Teachers, English, Senior High School Edition, New London: Croft Educational Services, December, 1964

The Catcher in the Rye: In a moving, sometimes shocking story, 16-year-old Holden Caulfield is overwhelmed by the perplexing problems in his life. He tries to find himself in his 48 hours "on the town" in New York.

1. Does Holden seem to have any sense of direction in his flight from mediocrity and conformity?

2. How is Salinger's use of language effective in revealing Holden's character?

3. Defend or refute the criticism that Salinger's art is impaired by making Holden appear all right and the world all wrong.

4. Is Holden completely rejecting the adult world, or is he simply searching for a better model than that already encountered?

5. Comment on the significance of the title Catcher in the Rye.

6. How "typical" an adolescent is Holden, and how similar are your impressions of the world?

7. Discuss the role of Holden's sister Phoebe in the novel.

Lord of the Flies: An air crash strands a group of English schoolboys (ages from 6 to 12) on an island. From the start, the community is split by two forces represented by Ralph, the elected leader who attempts to maintain a civilized social order, and by Jack, the hunter whose anarchy results in a reversion to savagery. As Ralph is about to be hacked to pieces by the boys, the group is rescued by adults engaged in their own savagery of modern warfare.

8. According to Golding himself, "the theme is an attempt to trace the defects of society back to the defects of human nature." Comment on the success of the attempt. Defend your opinion of Golding's premise.

9. To what degree do the conch, the pig's head, and the aviator serve as symbols in this novel?

10. Golding is said to be a religious man who believes in "original sin." Define this concept and relate it to the evil brought out in the novel.

11. Golding claims to be an optimist in spite of his gloomy themes. Relate this claim to Ralph's assertion at the end of the book that he is still "the leader."

12. Discuss the two directions of moral evolution--towards civilized, rational deliberation of issues and towards tribal superstition and ritual.

13. What is the significance of Simon's confrontation with the sacrificial pig's head?

14. To one critic, Lord of the Flies is basically about the inherent evil of humans. To another it is simply about the brutality that twelve-year olds can be capable of. Defend one of these positions.

15. How has Golding employed irony to reinforce some of the themes of the novel? Cite examples and comment on their effectiveness.

16. One critic has attacked Lord of the Flies on the ground that the heroes come to a bad end, having contributed nothing to such salvation as society achieves. Thus, to the critic, the novel is meaningless. Why do you agree or disagree with this judgment?

17. It has been said that to fully succeed a novel must approach reality. How real is the world of Lord of the Flies? How does the reality or unreality affect your impressions of it?

A Separate Peace: Gene and Finny were roommates at a boarding school. By an almost subconscious action, Gene crippled Finney, and in the aftermath they came to understand each other and themselves.

18. What, if any, is the function of the beautiful and peaceful setting of the school?

19. Discuss the significance of the title A Separate Peace.

20. What is the significance of Finny's denial that the war exists?

21. Discuss Gene's view that wars are not made by specific generations but by something ignorant in the human heart.

22. How is Gene an "extension" of Finny?

23. How does Gene come to realize the hatred within himself?

24. As Knowles himself describes his book, ". . .its theme is aggression, in the world and in the human heart." Cite details from the book that show how the author has developed his theme.

25. To one critic, Knowles seems to be saying "that the enemy Gene has killed and loved is the one everyman must kill: his own youthful innocence that burns too hotly to be endured." To what extent do you agree or disagree with this statement?

26. How do Golding's and Salinger's views differ on the subject of youth's relation to the evil and misery of the world?

27. In both Lord of the Flies and A Separate Peace a boy comes to the realization of human evil and consequently undergoes a loss of innocence. In which novel is this realization most effective, and why?

28. Finny, like Holden, has a great capacity for impulsive action. Yet according to Granville Hicks, Finny's "unconventionality is not a form of protest against authority, not a way of self-assertion." Which author is most successful in portraying a character that you sympathize with, and why?

29. Comment on the criticism that in comparison with Holden, the boys in Lord of the Flies ". . .are not self-pitying innocents in a world made miserable by adults. They create their own world, their own misery."

30. Compare Golding's descriptive technique with Salinger's use of trite and repetitive colloquial speech.

31. Compare Gene's realization of evil with Ralph's.

32. Contrast Knowles' theme of individual aggression with Golding's theme of society's aggression and the suppression of the individual.

33. Compare Salinger's and Knowles' treatments of the delicate and complex subject of youth's transition to maturity. Which treatment do you believe more successful and why?

SALINGER, GOLDING, KNOWLES:

Students working on major papers on the authors mentioned above would find the following reading list helpful:

. Studies in J. D. Salinger. Marvin Lasser and Norman Fuman, Editors. A collection of essays and critiques including an explication of "Catcher", a Salinger bibliography, and topics for study. Odyssey Press, 1963.

. Puzzles and Epiphanies by Frank Kermode. Excellent chapter on Lord of the Flies. Routledge & Kegan Paul: London (available to you from most state university libraries on inter-library loan), 1962.

. "Distaste for the Contemporary" by Martin Green in Nation, May 21, 1960. A Golding review, quite friendly.

. "Small Savages" by Louis J. Halle in Saturday Review, Oct. 15, 1955. A Golding review, unfriendly.

. "Lord of the Campus" in Time, June 22, 1963. A Golding review in the context of the Golding "discovery" on the nation's campuses.

. "The Leap" in Time, April 4, 1960. A Knowles review, laudatory.

. "The Good Have a Quiet Heroism" by Granville Hicks in Saturday Review. A Knowles review, friendly.

. The Modern Novel in Britain and the United States by Walter Allen. Chapters on war and postwar periods put works of Golding and Salinger in perspective. (Knowles not mentioned.) E. P. Dutton & Co., Inc., 1954.

. Techniques in Fiction by Robie Macauley and George Lanning. Excellent reference for students interested in learning the technical elements that contribute to successful fiction. Also for the creative writers in your class. Harper & Row, 1964.

Lewis, Sinclair Arrowsmith

Llewellyn, Richard How Green Was My Valley

Ryan, Margaret, TEACHING THE NOVEL, New York: Literary Heritage, The Macmillan Company, 1963

Introducing the Novel

The material to be suggested as suitable to introduce the novel is drawn from fact, legend, and poetry. The facts explain two aspects of the background which will help students appreciate the novel more fully: the condition in the coal mines of southern Wales; the influence of the deliberate fostering by official leaders of appreciation of Welsh music, literature, and language. The legend makes vivid the feelings that, although not so sharply defined or so openly expressed at the period depicted in the novel, have existed to some extent between the Welsh and the English throughout history. There are two reasons for using the Dylan Thomas poem "Fern Hill": The first is highly personal and may be based on a false assumption. The power and intensity of the author's reading of his own poems, his uninhibited way with rhythm, must come at least in part from the Welsh blood in his veins. Thus his reading has been used with classes who are to study How Green Was My Valley in the hope that by some mysterious chemistry the poet's tenderness and lusty vigor, so similar to dominant qualities in the novel, would reach students as something peculiarly Welsh. This of course cannot be pointed out, because it may not be so. However, there does seem to be something in Dylan Thomas' reading that puts young people into the spirit of the novel. The reader may reject this first reason, but the second should appeal to his logic. The poem, like the novel, shows a man looking back upon a carefree childhood in Wales; the poet now realizes how heedless a child is of the significance of the swift passing of time marked by its fleeting moments of wonder. The themes of the poem and the novel are practically the same. Ordinarily, a teacher would not furnish a clue to the theme of a novel students are to read but would let them find it out for themselves. Here, however, that restriction does not hold, since Llewellyn suggests the idea underlying his story early--even in the title.

The introduction to the novel might go something like this: How Green Was My Valley, the novel we are to read, is the story of a mining family in southern Wales. As I'm sure you know, mining is a dangerous business, even today; it was much more so for the men of this story. You know that Wales is a part of the British Kingdom; of all its mines, those in southern Wales are the most dangerous. The particular danger here comes from both the kind of coal produced and its position in the earth. The coal is of superior quality, very dry and easily fired; thus the abundance of fine coal dust is a constant source of danger. It is also hard to get the coal out; the deposits are in narrow valleys between extremely steep mountain slopes; in many cases the veins are long and slender, with an opening at only one end. Because of the difficulties in mining, the output here is less per man than that from other British mines. The fact that most men who remain in the valleys have no choice but to make their living by working in the mines breeds discontent; when a slackening in the demand for coal throws men out of work, the situation easily becomes explosive. In addition, the topography of the mining districts affects living conditions: the level ground is used for roads, railways, and the surface work of the collieries; the hillsides are dumping grounds for waste; very little space remains for homes. Congestion becomes an increasingly serious problem as the slag takes over the valley. It is under such conditions that the persons in this story work and live.

The Welsh have always been a fiercely patriotic people, proud of their freedom and of their distinctive culture. To understand the roots of the antagonism existing between them and the English, we must go far back in history. From the earliest times these two peoples found themselves in open conflict. The English considered the Welsh undesirable neighbors, likely to cause trouble along the border, trouble at times--but not always--unprovoked. On the other hand, the Welsh, not without cause, looked upon England as a constant threat to their liberty. Beginning as early as 1066 with William the Conqueror, England made consistent attempts to bring Wales under subjection. Although it cannot be said that the Welsh people were ever really conquered, Edward I, in 1283, did force them to accept annexation to England. This did not stop all fighting, but it did mark the beginning of the end of Wales as an independent nation. Up to the time of its annexation, a prince had ruled the Welsh--the Prince of Wales. Today this is an honorary title with none of the prerogatives it originally carried; it automatically falls to the eldest son of the English sovereign, the heir to the throne. An interesting legend survives concerning the transfer of this Welsh title to the English. The first to receive it was Edward's son, the man who later reigned as Edward II. At that time the King of England was occupying a castle in Wales. Here his son was born. The Welsh ruler had been killed in battle, and his brother, the last of the royal line, had been hanged by the English as a traitor. The representatives of the Welsh, in submitting to Edward, made one request: They asked that, in order to insure peace, he find for them a prince who was above reproach and who spoke neither English nor French. The resourceful Edward agreed. He left them to return immediately with his newborn son in his arms. He presented him to the Welshman in some such words as these: "I have found your prince, one who meets all your requirements He was born in Wales; his character is without blemish; he cannot speak a word of English or French; his first word may be Welsh if you like; here is the new Prince of Wales." The Welshmen, angry at having fallen into the trap but left with no choice, pledged allegiance to the royal infant. Whether the legend has any factual basis or not, it is still psychologically significant; it portrays the traditional arrogance of the conquerors and the smoldering resentment of the conquered. Vestiges of each are shown in the novel; the edict making English the only language to be used in schools is still in force; we shall see how this affects some of the characters.

Love of music, literature, and the Welsh language also plays a part in the novel. You may have heard of the Eisteddfod, the great national festival of Wales. An institution peculiar to this country, some of its practices date to centuries before Christ. It has appeared off and on during that country's history; ever since its last revival, coinciding with waves of nationalism following the Napoleonic Wars, it has been held annually. Its purpose is to encourage Welsh music, and literature, to maintain the Welsh language, to kindle patriotism among the people. The Eisteddfod closes with an impressive ceremony in which bardic degrees are conferred on the best poets, prizes awarded to successful competitors--both composers and performers--in the fields of literature and music. The festival has proved so popular with the Welsh that an entire week is devoted to judging the offerings. So we can understand how the author of a novel set in Wales is true to Welsh culture in making enjoyment of music an integral part of the life of the people, in showing characters with a respect for literature and a love for their native language.

Malamud, Bernard Assistant

Markandaya, Kamala Nectar in a Sieve

Nordhoff, Charles and Hall, James
Norman, Mutiny on the Bounty

Ryan, Margaret, TEACHING THE NOVEL, New York:
Literary Heritage, The Macmillan Company, 1963

Evaluative Essay

1. Bligh says, "I am the only judge of what is right and wrong." Write an essay to show the effect of such a belief: What qualities are likely to develop in the character of a person who believes this? How does it affect his relations with others? What commonly accepted knowledge of human experience and human values does such a person disregard? In developing your essay, give examples to support your opinion, some from the novel, others from your reading or personal experience.

2. Write an essay on legality versus justice: Show how at times they may represent the same thing, at others not. Marshal reasons to show why the implementation of law may not always result in justice. Use some material from the novel and some from other sources.

3. Christian believes that kindness is a stronger weapon for insuring discipline than is the inculcation of fear. Does he follow his own advice? Write an essay supporting your opinion by specific examples from the novel.

Suggestion for Writing

1. Sir Joseph Banks says, "Never forget that in the South Seas the Seven Deadly Sins are compounded into one, and that one is meanness." In your essay, explain what you understand by meanness and show how the philosophy of these people as revealed in the novel substantiates Banks' opinion. Give a few examples to illustrate lack of meanness in the Tahitians.

2. The problem of portraying minor characters so that they stand out as individuals in the little space allowed for them confronts all novelists When minor characters are numerous, as they are in this novel, the difficulty is great. A study of the degree of success achieved by a writer makes a worthwhile investigation to serve as the basis for an essay. If you select this topic, consider the impression made on you by each character you choose weighed against the amount of space given him. Try to account for the author's degree of success. As you think back over the novel you realize that some minor characters play more important roles than do others; that some might have been omitted if the authors were not adhering to historical fact. Select one of the following topics or devise one of your own.

   Portrayal of Women: Mrs. Byam, Tehani, Peggy

   Minor Characters in Significant Roles: Eiher Morrison, Fryer, and Stewart or Banks, Hamilton, and Tinkler, or any three you wish.

   Individualizing Small Roles: For this select some half-dozen characters you remember because some trait or pattern of behavior sets them off from others.

3. The many facets of justice and the many forces which, consciously or unconsciously, may impede its operation suggest themes often developed in literature. The following indicate a few

of these literary works and suggest topics for essays.

LES MISÉRABLES, a novel by Victor Hugo: A study of justice in early nineteenth-century France as portrayed in the novel.

LOYALTIES, a play by John Galsworthy: An essay showing how mistaken loyalty to an individual or group may hinder justice, using as an example the one dramatized in the play and others from reading, life, or imagination.

"Miss Brill," a short story by Katherine Mansfield: An essay showing hindrances to justice in personal relations between two individuals, supported by examples arising from different causes taken from various sources.

"Justice Denied in Massachusetts," a poem by Edna St. Vincent Millay: The poem refers to the Sacco-Vanzetti Case, a murder trial lasting seven years, 1920-1927. The two men received the death sentence. The verdict, still a matter of controversy, was recently the subject of a television documentary. What you might decide if you had the facts is immaterial to this assignment for you will be concerned only with the poem. It is not about the two who died. The title, containing the only clue to the events that inspired the author, states what she thinks of the verdict; the reader accepts for the time her opinion. Study the poem. Who are the protagonists? How have they been affected by what has happened? Why should they be? What is implied in the assumption that the effect will be long-lasting? What mood characterized the poem? Why should the author wish to project this mood? How does she do it? What do the concrete details stand for? For instance, who are "the splendid dead"? What has been "inherited"? In the final lines what are the "blighted earth" and the "broken hoe"? When you have answered the questions, write an essay supporting this idea: When "due process of law" eventuates in an unfair trial and an unjust verdict, (same protagonists as those of the poem) are adversely affected. Tell how, why, and suggest ways the adverse effects may be combated.

Orwell, George Animal Farm

Orwell, George 1984

Remarque, Erich All Quiet on the Western Front

Turgenev, Ivan Fathers and Sons

Werfel, Franz Song of Bernadette

White, T. H. Once and Future King

Essay Question for THE ONCE AND FUTURE KING

The London Times, in reviewing THE ONCE AND FUTURE KING, stated "In three fields particularly the author excels. He can draw living people; he can describe a landscape; and he can enter into the inmost minds of birds and beasts."

Support (in a separate paragraph) each point made by the reviewer.

Wilder, Thornton Ides of March

THE SHORT STORY

Anderson, Sherwood "Seeds"

Bingham, Robert "The Unpopular Passenger"

Buck, Pearl "The Enemy"

Bradbury, Ray "The Dragon"

Bjornson "The Brothers"

Bunin, Ivan "Gentleman from
San Francisco"

Cather, Willa "Paul's Case"

Cather, Willa "The Sculptor's
Funeral"

Checkhov, Anton "A Slander"

Checkhov, Anton "The Darling"

Clarke, Van Tilburg "Watchful
Guards" (from The Oxbow Incident)

Collier, John "Thus I Refute
Beelzy"

Connell, Richard "The Most
Dangerous Game"

Dahl, Roald "Beware of the Dog"

Dahl, Roald "The Great
Automatic Grammatisator"

Enright, Elizabeth "Nancy"

Faulkner, William "Barn Burning"

Finney, Jack "(An Untitled Story)"

Gallico "The Snow Goose"

Hawthorne, N. "The Minister's Black Veil"

Heyert, Murray "The New Kid"

Maier "The Red Dog"

Poe, Edgar Allen "The Cask of Amontillado"

Parker, Dorothy "Big Blonde"

Saki (Munro) "Tobermory"

Saki (Munro) "The Open Window"

Salinger "Perfect Day for Bannana Fish"

Saroyan "My Name is Aram" (any chapter from this)

Steele "Footfalls"

Steinbeck "The Affair at 7, Rue de M--

Stevenson "A Lodging for the Night"

Stockton, Frank "The Lady or the Tiger"

Tolstoy "God Sees the Truth but Waits"

Walsh "The Quiet Man"

MYTHS, LEGENDS, EPICS

King Arthur

Odyssey

Medea by Sophocles

The Birds by Aristophanes

SHAKESPEAREAN PLAYS

Julius Caesar

Dean, L. F., "JULIUS CAESAR and Modern Criticism," English Journal, Volume 50 (Oct. 1961), pp. 451-6

Marwit, E. E., "Unit on Julius Caesar," High Points, Volume 35 (May 1953), pp. 63-5

Waith, Eugene M., Shakespeare (Histories), Twentieth Century Views

Romeo and Juliet

Grushaw, Ira, "BRAVE NEW WORLD and THE TEMPEST," College English, Volume 24 (Oct. 1962), pp. 42-45

. . .THE TEMPEST bears. . .an intimate relationship to BRAVE NEW WORLD. . .The irony of John's exclamation, "O brave new world," pervades the whole relationship of Huxley's novel to Shakespeare's play, and even after the reader has accepted the fact of reference to THE TEMPEST, he may not readily see the identifications that Huxley makes. It is not immediately apparent. . .that Bernard Marx represents Caliban, the deformed monster and unwilling slave of Prospero, described by his master as "a devil, a born devil, on whose nature/ Nurture can never stick; on whom my pains,/ Humanly taken, are all lost, quite lost." But the resemblance is unmistakable. Like Caliban's, Marx's questionable birth, or decanting, is against him, his physical deformity breeds discontent and rebellion, and his education or conditioning has failed to produce its desired results.

. . .Some of the lesser themes of THE TEMPEST also find their way into BRAVE NEW WORLD. The society of A.F 632 is not merely one of the future--it has idealistic pretensions, it is a utopia. It bears a number of resemblances to the ideal commonwealth described in THE TEMPEST. (Act II Scene I).

DRAMA

To be completed

ESSAYS

To be completed

POETRY

To be completed

SUGGESTED TITLES
FOR ELEVENTH GRADE

NOVELS

Capote, Truman Other Voices,
Other Rooms

Clemens, Samuel The Adventures
of Huckleberry Finn

O'Connors, W. V., "Why Huckleberry Finn is Not the Great American Novel," College English, Volume 17 (Oct. 1955), pp. 6-10

Lane, Jr., L., "Why Huckleberry Finn is a Great World Novel," College English, Volume 17 (Oct. 1955), pp. 1-5.

Smith, Henry Nash, Mark Twain, Twentieth Century Views

Conrad, Joseph The Secret Sharer

O'Hara, J. D., "Unlearned Lessons in THE SECRET SHARER," College English, Volume 26 (March 1965), pp. 444-450

. . .A comparison between "The Secret Sharer" and THE NIGGER OF NARCISSUS is striking. In both stories, Conrad criticizes the sentimentality that exalts the individual at the expense of the group. Both set the solitary against the crowd, the self centered man against the selfless man, the emotions against reason, sentimentality against pitilessness, the natural life against the moral life, the development of the self against the welfare of the group, and self-awareness against happiness. But the relative values of these qualities are developed thoroughly and argued artistically in THE NIGGER OF THE NARCISSUS; they are assumed or treated sketchily in "The Secret Sharer."

Burton, D. L., "Teaching THE SECRET SHARER to high school students," English Journal, Volume 47 (May 1958), pp. 263-6

Hoffman, C. G., "The Point of View in THE SECRET SHARER," College English, Volume 23 (May 1962), pp. 651-4

Woolf, Virginia, "Joseph Conrad," in The Common Reader, New York: Harcourt, Brace, and Co., 1953, pp. 228-235

Crane, Stephen The Red Badge of Courage

Essay Question

A naturalistic novel presents the idea that man belongs entirely to the order of nature; that man is, therefore, merely a higher order animal whose character and fortunes are determined by heredity and environment. Discuss THE RED BADGE OF COURAGE as a naturalistic novel.

Safier, F., "Unit on THE RED BADGE OF COURAGE," High Points, Volume 47 (Jan. 1965), pp. 41-50

Fitzgerald, F. Scott The Great Gatsby

Hoffman, F. J., THE GREAT GATSBY: a study, New York: Scribner, 1962

Flaubert, Gustave Madame Bovary

Golding, William Lord of the Flies

Veidemanis, Gladys, "LORD OF THE FLIES in the Classroom - No Passing Fad," The English Journal, Volume 53 (Nov. 1964), pp. 569-574

(Possible Essay Topics)

1. Expand on E. M. Forster's comment on LORD OF THE FLIES: "It is not only a first-rate adventure story but a parable of our times."

2. Discuss the view of man illuminated in this novel - possibly as developed through the eyes of Ralph or Simon.

3. When LORD OF THE FLIES hit the campus bookstores in 1959, after a period of neglect, it immediately became one of the most widely discussed and debated books of our time. What do you consider the basis for its enormous appeal (and controversy!), especially among young people?

4. Some readers find LORD OF THE FLIES totally pessimistic in its outlook and conclusion; others perceive it as more optimistic, despite the boys' regression into savagery. What evidence can you draw upon to support either one of these viewpoints?

Oldsey, Bern and Weintraub, Stanley, "LORD OF THE FLIES: Beezlebub Revisited," College English, Volume 25 (Nov. 1963), pp. 90-99

Golding's characters, like his setting, represent neither fictional reality nor fabulistic unreality, but rather partake of the naturalistic and the allegorical at the same time. . .

As a social allegory of human regression the novel is more easily (perhaps too neatly) explainable as "the way in which, when the civilized restraints which we impose on ourselves are abandoned, the passions of anger, lust and fear wash across the mind, obliterating common sense and care, and life once again becomes nasty, brutish and short." (Bowen, J., "One Man's Meat: The Idea of Individual Responsibility in Golding's Fiction," TLS, (Aug. 7, 1959) The island itself supports this concept, for it is shaped like a boat, and takes on symbolic proportions, not simply in the microcosmic-macrocosmic sense, but as subtle fore-shadowing of the regression about to take place among the boys: "It was roughly boat-shaped. . .The tide was running so that long streaks of foam tailed away from the reef and for a moment they felt that the boat was moving steadily astern" (p. 38). This sternward movement not only conjures up the regressive backsliding away from civilization that constitutes the themes of the novel, but is imagistically associated with Piggy's "ass-mar" and the general note of scatology-as with the littleuns being "caught short" in the orchard--which prevails in this book on Beelzebub, lord of the flies and dung. Later, when Simon asks the assembly to think of the dirtiest thing imaginable, Jack answers with the monosyllable for excrement. This is not what Simon means at all: he is thinking of the evil in man. . .

Some critics who see the allegory of evil as just the surface meaning of the novel have been led into psychological labyrinths, where Jack appears as the Freudian id personified; Ralph the ego; and Piggy the superego,conscience of the grown-up world. . .

Almost endlessly, the four major characters are thematically suggestive, and are usually identified in the book with certain imagery and talismanic objects: Jack with blood and dung, with the mask of primitive tribalism (imagistically he is in league with the Lord of the Flies); Piggy with pig's meat (his physical sloth and appetite and eventual sacrifice), with his glasses that represent intellect and science (though they could hardly coax the sun into making fire); Ralph with the conch and the signal fire, with comeliness and the call to duty, with communal hope (all shattered when the conch dwindles in power and is finally shattered, and the signal fire dies out), Again, however, it may be Simon - not so theatrically suggestive as the others - who provides the best clues of Golding's un-Swiftian intentions, for we recall not only his mysticism, his intelligence, his fragility, but also his association with the bees and butterflies that hover sweetly and innocently (by comparison with the flies) about the island, and the tragic beauty of his transfiguration. Perhaps, it is Simon who best suggests Golding's paradoxical optimism in the face of his apparent allegory of regression. "The human spirit," writes Golding, "is wider and more complex than the whole of the physical evolutionary system. . . We shall have. . .to conform more and more closely to categories or go under. But the change in politics, in religion, in art, in literature will come, because it will come;

because the human spirit is limitless and inexhaustible." Just around the corner, he promises, are the Saint Augustines, Shakespeares, and Mozarts: "Perhaps they are growing up now."

NOTE: See article under A SEPARATE PEACE, tenth grade level

Hawthorne, Nathaniel The
Scarlet Letter

Cochran, R. W., "Hawthorne's Choice. The Veil or the Jaundiced Eye." College English, Volume 23 (Feb. 1962), pp. 342-346

In his stories "Young Goodman Brown" and "The Minister's Black Veil," Hawthorne presents the opposite extremes of reaction to mankind within a single alternative view of man's nature. Both young Goodman Brown and the Rev. Mr Hooper view men as sinners. Yet Brown ends his life in darkness, disillusionment, and despair; whereas Mr Hooper achieves a steady acceptance of life through relative enlightenment, a total recognition of sin and sorrow, and a firm belief in a traditional after life.

. . .Thus "The Minister's Black Veil" is central to Hawthorne's view of life: in life there is little cause for joy and much cause for gloom; yet wisdom lies not in submitting to despair but in developing a quiet, hopeful patience--in the promise of a traditional Christian afterlife.

How different in effect is Mr. Hooper's comprehension that all men are sinners from Young Goodman Brown's destructive discovery. After his physical death, Mr. Hooper achieves even earthly immortality, in that he inspires feelings of awe in those who survive him. It is not too much to suggest that in contrast Young Goodman Brown, on whose tombstone "no hopeful verse" was carved, lies in an absolutely desolate grave, like Hooper's untended in fact, but unlike Hooper in that it is not kept green in memory.

Essay Question

In THE SCARLET LETTER Hawthorne states ". . .the sufferer should never know the intensity of what he endures by its present torture, but chiefly by the pang that rankles after it." Apply the above statement to the lives of Dimmesdale, Hester, Chillingworth.

Haugh, R. F., "Second Secret in THE SCARLET LETTER," College English, Volume 17 (Feb. 1956), pp. 269-71. Reply F. W. Lovett, Jr., Volume 17 (May 1956), pp. 492

Marcus, F. H., "THE SCARLET LETTER: the Power Ambiguity," English Journal, Volume 51 (Oct. 1962), pp. 449-58

Pearson, Norman, Hawthorne, Twentieth Century Views

Warfel, H. R., "Metaphysical Ideas in the SCARLET LETTER," College English, Volume 24 (Feb. 1963), pp. 396-7

NOTE: See article under INTRUDER IN THE DUST, tenth grade level

Hemingway, Ernest For Whom the Bell Tolls

Weeks, Robert P., Hemingway, Twentieth Century Views

Koestler, Arthur Darkness at Noon

Fioravanti, J. A., "Darkness at noon for juniors," English Journal, Volume 50 (Sept. 1961), pp. 416-17

LaFarge, Oliver Laughing Boy

Lewis, Sinclair Babbitt

Schorer, Mark, Sinclair Lewis, Twentieth Century Views

London, Jack Martin Eden

Maugham, W. Somerset Of Human Bondage

Melville, Herman Billy Budd, Sailor

Melville, Herman Moby Dick, or, The White Whale

Chase, Richard, Melville, Twentieth Century Views

Paton, Alan Cry the Beloved Country

Marcus, Fred H., "CRY, THE BELOVED COUNTRY and STRANGE FRUIT: Exploring Man's Inhumanity to Man," The English Journal, Volume 51 (Dec. 1962), pp. 609-616

Paton's sarcasm draws perilously close to despair. He knows the rampant fear permeating South Africa and the foolishness it promotes; CRY, THE BELOVED COUNTRY confronts reality in detail after detail. Yet the transcending merit of the novel is its poetic rendering of experience. Paton welds incongruous elements effectively. He describes man's inhumanity to man in powerful, realistic descriptions tempered only by a vein of unsubdued tenderness. His realism is rooted in sociological and psychological insights communicated explicitly and through characterization. Secondly, he perceives love as a redeeming force; however, his faith is sometimes blunted by the realities of multiple injustices. Paton clings to a hope that good may come from evil. Out of the death of Arthur Jarvis, an indomitable force for social justice, murdered - ironically - by an African, good emerges. James Jarvis, hitherto uninterested in the problems of deterioration at Ndotsheni, catches a hint of his son's convictions. Thus, James plays a God-like role in the restoration of the small village, a role symbolizing man's capacity for change. More important, perhaps, his grandson, a "small boy with the brightness inside him," begins to learn the Zulu language and symbolizes a hope for better future relationships between black and white in South Africa. . .

Paton's symbols affirm a dawn of hope. Only the "when" is clouded. Since African natives live in the valleys, not in the highlands, the rising sun must first dispel the mists of fear hanging over those valleys. But Paton's guiding symbol, the inevitable, never-failing oncoming of light, marks his faith in evolutionary progress - geographical and human.

NOTE: See article under TO KILL A MOCKINGBIRD, ninth grade level

Rolvaag, O. E. Giants In the Earth: a saga of the prairie

Salinger, J. D. The Catcher in the Rye

Moore, R. P., "World of Holden: Salinger's CATCHER IN THE RYE," English Journal, Volume 54 (March 1965), pp. 159-65

NOTE: See article under A SEPARATE PEACE, tenth grade level

Steinbeck, John Grapes of Wrath

Steinbeck, John To A God Unknown

West, Morris L. Devil's Advocate

"Like Graham Greene, West is concerned with sin and redemptive preoccupation with evil. Rarely has the vocation of a priest or the problems of leading a Christian life been explored with such dramatic passion and compassion." Time 74:120 Oct. 12, 1959

Bookreview of DEVIL'S ADVOCATE

"Paradoxically, the author cynically stresses church politics, yet invests his churchmen with warm humanity. And he blends sophistication, spirituality, sensuality, and ironic wit to create a unique cloak-and-dagger drama of the human soul." A. F. Wolfe

Wilder, Thornton The Bridge of San Luis Rey

Wouk, Herman The Caine Mutiny

Wharton, Edith Ethan Frome

Ryan, Margaret, TEACHING THE NOVEL, New York: Literary Heritage, The Macmillan Company, 1963

Study Guide

1. Review the plot: Align the opposing forces, giving concrete examples of those working for andagainst Ethan's accomplishment of his desire; enumerate the steps in the conflict, showing the elements in each which compound his frustration. Ethan has two experiences away from Starkfield; why has the author chosen these particular ones? Discuss the significance of the phrase, "the hard compulsions of the poor."

2. Consider the principal characters:

   Ethan: What is the basic principle that seems to guide most of his conduct? Evidence? Does he in any sense ever betray this principle? If so, when, how, and why?

   Zeena: Analyze her technique for getting her own way; why would her method be difficult for anyone to combat effectively? Why impossible for Ethan? What evidence is given as to the real state of her health? Does she merit any sympathy from the reader? Why or why not?

   Mattie: Do you think of her as a basically weak or strong character? Support your opinion with evidence. Why does the author make the initial contrast between her and Zeena so great? Is Mattie's method for getting her own way any less obvious to the reader than Zeena's? Would it be less obvious to Ethan? Why or why not?

3. Show how the time and place of the story influence the events.

4. What themes--statements concerning human conduct and human experience--do you think the novel exemplifies? Which seems most basic and comprehensive? Why?

5. Point of view: What characteristics of the narrator led the author to choose him for the role? Why were both Herman Gow and Ruth Hale necessary as sources of information? How did their contributions essentially differ? What do Ethan's revelations add? Does the story gain or lose by having it abstracted bit by bit from different persons? What in the nature of the inhabitants of Starkfield makes such gradual enlightenment realistic?

6. The novel is rich in examples of foreshadowing. Select one idea or happening and show how the author has prepared us for its significance by a preceding strand of action, thought, or comment.

7. Besides the prevailing influence of the winter climate and of the isolation of the community, Wharton frequently uses the elements of setting to reinforce mood, plot, and theme; select some examples.

8. Writer often makes use of motifs--similar scenes with different connotations--to unify the design of a novel. Note some specific examples.

9. Consult the text if necessary to discover under what circumstances the following remarks were made. The reader is not conscious of their irony as he reads; why, after finishing the novel, do they then seem ironical?

   ". . .she ain't a fretter anyhow"

   "Must he wear out all his years at the side of a bitter, querulous woman?"

   "Most people were. . .disposed to think it natural that a young fellow of his age should have carried without repining the burden of three crippled lives."

10. The following statement is recognized at once as satirically ironical. What human characteristic is ridiculed? ". . .though they ungrudgingly acquitted themselves of the Christian duty of returning good for evil by giving. . .all the advice at their disposal, they could hardly be expected to supplement it by material aid."

11. What role do silence, listening, failure to listen, and inability to communicate play in the novel?

12. What purpose does the cat serve? Is it introduced into the story for the sole purpose of breaking the dish?

13. Why is the Frome graveyard mentioned so frequently? Why does the last sentence of the novel contain a reference to it?

14. Explain the first sentence of the novel; why are individual interpretations of the same happening always somewhat different stories? What significance has this fact in communication?

15. In a sense the following quotations are general comments on human nature; how true are they?

"I had the impression that he felt himself about to yield to a stealing tide of inertia"

"He did not even know whether anyone else in the world felt as he did"

"The fact that admiration for his learning mingled with Mattie's wonder at what he taught was not the least part of his pleasure"

"she wanted sympathy, not consolation"

"as long as he could ignore and command he remained indifferent. Now she had mastered him and he abhorred her"

"I divined that the best way of breaking down their reserve was to let them try to penetrate mine"

Howe, Irving, Edith Wharton, Twentieth Century Views

THE SHORT STORY

Archinger, Ike "The Bound Man"

Bierce, Ambrose "Killed at Resaca"

Bierce, Ambrose "Horseman in the Sky"

Bjornson, Bjornstierne "The Brothers"

Cather "The Sculptor's Funeral"

Collier "Thus I Refute Beelzy"

Crane, Stephen "The Open Boat"

Crane, Stephen "The Upturned Face"

Ferber "Afternoon of a Faun"

Harte, Bret "Outcasts of Poker Flat"

Hawthorne, Nathaniel "Ethan Brand"

Hawthorne, Nathaniel "Dr. Heidegger's Experiment"

Hemingway, Ernest "The Undefeated"
"Another Country"

Huxley "Young Archemides"

Jackson, S. "The Lottery"

London, Jack "To Build a Fire"

London, Jack "Love of Life"

Mann "Mario and the Magicians"
"Disorder and Early Sorrows"

O'Flaherty "The Sniper"

Steinbeck, John "Flight"

Lessing, Doris "Through the Tunnel"

Thurber, James "The Secret Life of Walter Mitty"

Wells, H. G. "Country of the Blind"

MYTHS, LEGENDS, EPICS

Aucassin and Nicolette

Illiad

El Cid

Song of Roland

Antigone by Sophocles

Oedipus Rex

SHAKESPEAREAN PLAYS

Macbeth

Henry IV Part I

Othello

Wentersdorf, Karl P., "Structure and Characterization in OTHELLO and KING LEAR," College English, Volume 26 (May 1965), pp. 645-648

"In its whole constructional effect Othello differs from the other tragedies" . . .The slight imbalance in the regular structural pattern results from Shakespeare's attempt to solve a major problem of characterizations. In this tragedy, for the first time, Shakespeare is creating a developing character--one who degenerates from a tender trusting lover into an insanely jealous murderer. Degeneration is, of course, easier to delineate than regeneration. With Macbeth, the classic Shakespearean example of this type of character, the process of degeneration begins long before the turning point; in fact the very nature of the story is such that the advance in this external affair during the first half of the play stems from the first stages in the decline of his character. In OTHELLO, the decline of the hero's fortunes is synonymous with the gradual transformation of his love for Desdemona into hate; and since Othello's degeneration cannot begin until after the climax of his fortunes, the early occurrence of the turning point (II iii) contributes notably to Shakespeare's success in making the moral decline credible.

Harbage, Alfred, Shakespeare (Tragedies), Twentieth Century Views

Hiken, A. J., "Shakespeare's OTHELLO and its source," Teachers' College Record, Volume 66 (Dec. 1964), pp. 255-65

DRAMA

Arthur Miller, The Crucible

Popkin, Henry, "Arthur Miller's THE CRUCIBLE," College English, Volume 26 (Nov. 1964), pp. 139-146

The argument between the skeptical and the credulous, and the ensuing effort to convince the community dominate all of the play. Like other works by Miller, THE CRUCIBLE has something of the quality of a trial, of a court case, even before the formal hearings begin. Throughout, the exponents of both views are arguing their cases, making their points, and inadvertently, revealing their real motives. Proctor and Parris now engage in just such a dispute, showing us their own personal hostility and helpfully bringing in some additional exposition concerning the land war. . .

. . .Proctor is not only expressing a characteristically modern concern for his good name, a concern equally important to the twentieth-century protagonist of Miller's next full-length play, A VIEW FROM THE BRIDGE: he is exhibiting a typically Puritan state of mind.

Proctor dies, then, for his good name; but to return to the troubling issue, his good name was not, in most sense, threatened by the charges brought against him. His good name was, in fact, being threatened by his fear of death and by his knowledge of his own adultery, but it was shaken only in the most superficial way by the charge of witchcraft. Proctor is not merely innocent; he is an innocent, and his guilt as an adulterer is irrelevant, except insofar as it supplies Abigail with her motives for slandering his wife. We can see why Proctor's adultery had to be invented; surely it came into existence because Miller found himself compelled to acknowledge the Aristotelian idea that the blameless, unspotted hero is an inadequate protagonist for a serious play.

Arthur Miller, Death of a Salesman

Siegal, P. N., "Willy Loman and King Lear," College English, Volume 17 (March 1956), pp. 341-5

Thornton Wilder, Our Town

Burbank, Rex, Thornton Wilder, Twayne's United States Authors Series

To be completed

ESSAYS

To be completed

POETRY

To be completed

SUGGESTED TITLES
FOR TWELFTH GRADE

NOVELS

Austen, Jane *Pride and Prejudice*

Woolf, Virginia, "Jane Austen," in *The Common Reader*, New York: Harcourt, Brace, and Co., 1953, pp. 136-149

Butler, Samuel *Erehwon; and Erehwon Revisited*

Camus, Albert *The Stranger*

Bree, Germaine, *Camus*, Twentieth Century Views

Cheever, John *Wepshot Chronicles*

Conrad, Joseph *Heart of Darkness*

Bellow, Saul *Seize the Day Viking*

Conrad, Joseph *Lord Jim*

Day, A. G., "Pattern in LORD JIM," *College English*, Volume 13 (April 1952), pp. 396-7

Drew, Elizabeth, "Joseph Conrad: *Lord Jim*," in *The Novel: A Modern Guide to Fifteen English Masterpieces*, New York: Dell Publishing Co., Inc., 1963, pp. 156-172

Hunt, K. W., "LORD JIM and THE RETURN OF THE NATIVE," *English Journal*, Volume 49 (Oct. 1960), pp. 447-56

Fielding, Henry The History of Tom Jones

Paulson, Ronald, Fielding, Twentieth Century Views

Frankaw, Pamela A Wreath for the Enemy

Hardy, Thomas Jude the Obscure

Hardy, Thomas The Return of the Native

Guerard, Albert J., Hardy, Twentieth Century Views

Woolf, Virginia, "The Novels of Thomas Hardy," in The Second Common Reader, New York: Harcourt, Brace, and Co., 1932, pp. 222-233

Powell, Pansye H., "On Teaching THE RETURN OF THE NATIVE," English Journal, Volume 54 (March 1965), pp. 217-222

One can find many references to mythology in THE RETURN OF THE NATIVE. Some fires of Guy Fawkes Day are compared to "maenades with winy faces and blown hair;" Egdon Heath is like Homer's Cimmerian island; Johnny Nunsuch must choose between two evils: he does not wish to have Eustacia and Wildeve detect him as a listener, and fears to cross an area inhabited by Diggory Venn, the reddleman of whom he is deathly afraid. Hardy compares his choice with that of Odysseus: a "Scylla-Charybdean" choice. . .

The plot of THE RETURN OF THE NATIVE has undertones of OEDIPUS REX: the return of the native with tragic consequences. As Clym carries his mother after she has been stung by an adder, he proceeds "like Aeneas with his father." Eustacia answers questions with Delphic ambiguity; Grandfer Cantle's teeth are Parian; Diggory Venn is compared to Tantalus; the burned heath on Guy Fawkes Day is Limbo; Eustacia's eyebrows are Tartarean; Clym speaks of rebelling in high Promethean fashion against the gods and fate when he must become a furze cutter; Eustacia's moods recall lotus eaters.

Perceptive students soon realize that this novel evidences more influence of Greek tragedy than is apparent in its references to Greek mythology. There are the same pervading sense of overpowering and inexplicable fate, the same sweep of harmonious design, the same unities as interpreted by Aristotle and succeeding analysts. Within a year and a day, the principal characters have run their appointed courses; all the action takes place in one locality - Egdon Heath; the peasants act as a kind of chorus to the tragedy. These Grecian aspects of the story could be the subject of still another paper.

NOTE: See article under LORD JIM, Twelfth grade level

Huxley, Aldous *Chrome Yellow*

James, Henry *Daisy Miller*

Joyce, James *The Dead*

Moseley, Virginia, "Two Sights of Ever a Picture in Joyce's 'The Dead,'" *College English*, Volume 26 (March 1965), pp. 426-433

. . ."The Dead" fully illustrates in its method the "two sights" of the definite scheme "including religious life with an obvious touch of parody on the DIVINE COMEDY. . ."Dante's dead were not only those of the Inferno suffering eternal torment in absolute hopelessness; they were also the dead of the Paradise enjoying the eternal fulfillment of hope. That the same "two sights" are present in his "picture" of death Joyce implies at once. "Lily, the caretaker's daughter, was literally run off her feet," the story begins, answering the "wheezy" doorbell and bringing one "gentleman" after another "into the little pantry behind the office on the ground floor" before sending him upstairs to the Christmas dance. In the DIVINE COMEDY the harbinger of the rose is always the lily, and the first lady sent by Beatrice (A part of the celestial rose and the chief of the "caretaker's" daughter) is Lucia, who takes Dante from anti-Purgatory (the "pantry"), just beyond the Inferno (the office on the ground floor) to Purgatory itself (the Christmas, or Christ-mass, dance--for both Dante's Purgatorio and the Mass invision the life of Christ). Leaving Lily, Gabriel mounts the stairs. . .into the upper regions to which the "wheezy" doorbell admitted him, having already had his first glimpse of purgatorial suffering in Lily's rebuff.

Joyce, James Portrait of an Artist as a Young Man

Drew, Elizabeth, "James Joyce: A Portrait of the Artist as a Young Man," in The Novel: A Modern Guide to Fifteen English Masterpieces, New York: Dell Publishing Co., Inc., 1963, pp. 245-261

Melville, Herman Benito Cereno

Waugh, Evelyn Brideshead Revisited

Waugh, Evelyn The Loved One

Wolfe, Thomas Look Homeward, Angel

Woolf, Virginia Orlando

Hesse, Herman Sidhartha

THE SHORT STORY

Aiken, Conrad "Silent Snow,
Secret Snow"

Anderson, Sherwood "Seeds"

Archinger, Ike "The Bound Man"

Baldwin, James "City of Love"

Bennet, Arnold "The Silent
Brothers"

Bowen, Elizabeth "The Demon
Lover"

Chekhov, Anton "Two Tragedies"

Conrad, Joseph "The Lagoon"

Daudet, Alphonse "The Last
Class"

Faulkner, William "That Evening
Sun"
"A Rose for Emily"
"Spotted Horses"

Forster, E. M. "The Celestial
Omnibus"

Gordimer, Nadine "The Train
from Rhodesia"

Hemingway, Ernest "A Clean,
Well-Lighted Place"
"The Long Day"
"Ten Indians"

Hurst, Fanny "The Scarlet Ibis"

Kipling, Rudyard "Without
Benefit of Clergy"

Lardner, Ring "Ex Parte"
"The Love Nest"
"Some Like 'Em Cold"
"Haircut"

Lawrence, D. H. "The Man Who
Loved Islands"
"The Rocking Horse Winner"

Mansfield, Kathryn "Bliss"
"The Garden Party"

Maugham, Somerset "The Luncheon"
"Rain"

O'Faolain, Sean "Up the Bare
Stairs"

Salinger, J. D. "For Esme
with Love and Squalor"

Saroyan, William "The
Pomegranate Trees"

Suckow, Ruth "A Start in Life"

Thomas, Dylan "A Child's
Christmas in Wales"
"The Peaches"

Trilling, Lionel "Of This
Time, of That Place"

Waugh, E. "Bella Fleace Gives A Party"

Trollope, Anthony "Malachi's Cave"

MYTHS, LEGENDS, EPICS

Troilus and Cressida

Beowulf

Ramayana

Paradise Lost/Regained

Divine Comedy

Orestia by Aeschylus

Weisert, J. J., "Two Recent Variations on the Orestes Theme," Modern Language Journal, Volume 35 (May 1951), pp. 356-63

SHAKESPEAREAN PLAYS

King Lear

See article under Shakespearean Plays - Othello, eleventh grade level

Ornstein, Robert, "The Mystery of Hamlet: Notes towards an Archetypal Solution" College English, Volume 21 (October 1959), pp. 30-36

Almost as soon as Hamlet appears we learn that he is a truant from school and the victim of an unsatisfactory home environment. His step-father is a tippling criminal; his mother is a shallow, good-natured creature too easy with her affections. (In more sentimental embodiments of the delinquency myth, the stepfather becomes a genial but indigent Irish uncle who is forever cadging whiskies. The mother becomes a haggard charwoman who does not understand her boy but who is convinced like Gertrude that he is not really bad.) Unable to communicate with his parents, Hamlet seeks affection outside the home through close association with a childhood companion. He is maladjusted and emotionally unstable; he has bad dreams. He is moody, hostile, withdrawn, cynically contemptuous of authority. He has homicidal and suicidal tendencies - he carries a knife and knows how to use it. He is abnormally preoccupied with sex and yet incapable of returning the love of the girl he sadistically maltreats. He is an exhibitionist in speech and clothing: he dresses completely in black (how true to the type!) and affects a casual slovenliness (he appears to Ophelia "unbraced"). Deprived of status in his society, he seeks attention through acts of violence. But after creating a scene in the theater and licking Polonius, he is sent away for radical therapy - or what is vulgarly called a head-shrinking. In sum he is, as T. S. Eliot brilliantly observed, a rebel without a cause, consumed with an unfathomable hatred of a world in which he never had a chance.

Levine, Robert A., "The Tragedy of Hamlet's World View"

The problem of a "regeneration" in Hamlet has plagued Shakespeare critics. . .One group of critics. . .feels . . .that there is no real transformation in Hamlet's outlook. Hamlet does not gain any enlightenment through his experiences and, therefore, at the conclusion of the play he is not a "different" man. A contrary view of Hamlet is held by a second group of readers, by far the majority group. In this view Hamlet is cast into the mold of the traditional tragic hero who emerges from his struggles a better and more enlightened man. This second group sees positive changes in Hamlet's world view; Hamlet becomes the Oedipus-like hero who has painfully but triumphantly come to see the supremacy of forces greater than himself and is the wiser for this regenerative sight. My own view agrees with neither of these. As I shall suggest, Hamlet is a tragic hero, but his purgation is negative rather than positive. Further, his tragic flaw, his vacillating and faulty world view, is reconciled by the last act of the play by means of the negative purgation which he experiences.

Hamlet is by no means a passive character; he reacts to the circumstances which envelop him. . . .the action in this play is the intellect. Hamlet's struggle is an intellectual one and by the very terms of that struggle willful "practical" action becomes impossible. To be sure, the tragic hero must not only struggle but he must emerge from his struggle purged and regenerated. . . .Hamlet's purgation is not the purgation of. . .Othello, but this fact by no means precludes the possibility of a different kind of cathartic effect. In reality, this is precisely the case. Hamlet's purgation is negative in nature; there is nothing spiritually elevating in it. Nevertheless, it is the end product of the hero's struggling and it climaxes the developmental transformation of the hero's outlook. In Aristotle's term Hamlet experiences recognition as he moves from ignorance to knowledge. The major failing of Hamlet criticism with regard to this point has been the insistence that the knowledge gained through recognition had to be ennobling--an unrealistic view at best.

DRAMA

Tennessee Williams, *The Glass Menagerie*

Bluefarb, Sam, "THE GLASS MENAGERIE," *College English*, Volume 24 (April 1963), pp 513-518

The effort to escape both the restrictions of time and its demands forms the thematic and motivational basis of Tennessee Williams' play THE GLASS MENAGERIE. In attempting to effect such an escape, Amanda, Tom and Laura Wingfield eventually find that they can never quite succeed in breaking the bonds of their world.

. . .However, in all three instances--whether in Amanda's yearning for the past, Tom's eager thrust toward the future, or Laura's imprisonment in the jailhouse of her thwarted present--the past dominates as the present or future can never do. The past not only casts its shadows upon the present and the future, but actually determines the course that each of these shall take. . .While the present, in fact, binds past and future, it is somehow always modified, always restricted, always looked upon in terms of the past. Actually, THE GLASS MENAGERIE is a morality play in modern dress--the dress of the split personality; it is a play in which each character personifies, and therefore, in a broader sense, symbolizes a view of time which is not only static, but fails to come to terms with the nature of the flow of time itself.

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Bluefarb, S., "THE GLASS MENAGERIE: three visions of time," *College English*, Volume 24 (April 1963), pp. 513-18

Falk, Signi, *Tennessee Williams*, Twayne's United States Authors Series

To be completed

ESSAYS

To be completed

POETRY

To be completed